

22th REPRINTING

A COLLECTOR'S ITEM!

JINGLE

Beatles

SONGBOOK

₱ 55.00

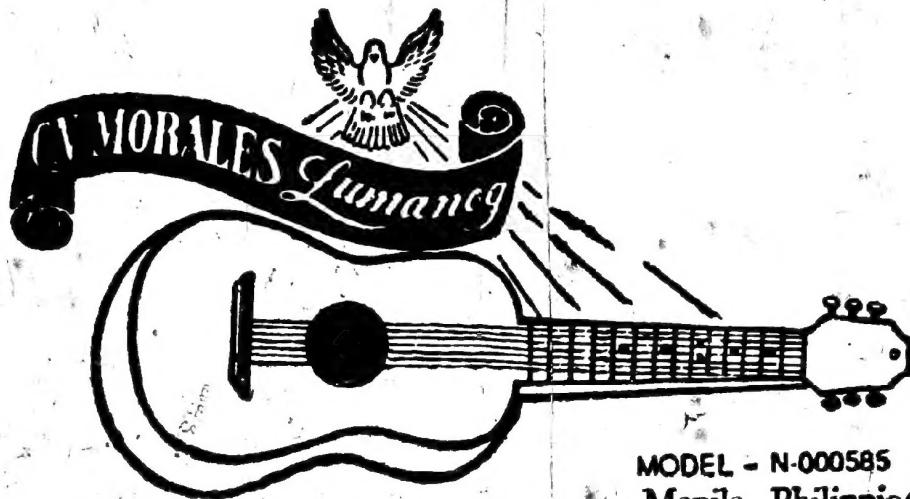


INSIDE !!!

all the songs of the Beatles with chords,
plus poster, bookmark, chordchart,
pictures, stories. truly complete!

CN **MORALES** *Lumanog*

**HIGH QUALITY MUSIC STORE
& Sporting Goods**



MODEL - N-000585
Manila, Philippines

(CONRADO C. MORALES - Proprietor)
**We sell all kinds of: Musical Instruments
& Accessories, Tape Cassette**

We also accept Made-To-Order & Repair

**MAIN: 4081 R. Magsaysay Blvd., Sta. Mesa,
Manila**

**BRANCH: No. 1 #350 Corner M. Arullo &
Pureza Streets**

**Telephone Nos. 60-84-95
60-61-14**

**Pocketbell No. 722-11-22
Pager 1028-106**

**THIS
ONE!**



JINGLE

Beatles

SONGBOOK WITH CHORDS



**JINGLE BEATLES SONG
BOOK** is a special JINGLE
Chordbook Magazine publica-
tion and another first! from
JINGLE.



NOSTALGIA ARTICLES AND WARM SALUTATIONS TO THE BEATLES, IN ONE, BIG, COMPLETE BOOK. RIGHT! THE DEFINITIVE AND EXCITING ALL-BEATLES SONG-BOOK IS HERE AGAIN. NOW ON ITS TWENTIETH REPRINTING. ALL THE SONGS OF THE FAMOUS FOURSOME, WITH CORRECT LYRICS AND PRECISE CHORDS. A SUPER BIG POSTER, A BEATLE BOOKMARKER (it's on page 5!), HELPFUL CHORDCHART AND INTERESTING BEATLE TIDBITS COMPLETE THE BOOK. TRULY A COLLECTOR'S ITEM. FROM JINGLE!



*In case you don't remember,
the BEATLES helped usher in
a new generation of hip, sensi-
tive people, like all of us (ugh!).



BEATLES: 27 YEARS ON!

1964-1991

The Beatles are
enjoyable entertainers
young people like
nothing we can
Unnecessary and
won't do any good
strengthen the u
"you don't unde
Rev Michael Bre



A FINAL CONVERSATION WITH JOHN LENNON

by JONATHAN COTT

WELCOME to the inner sanctum!" says John Lennon, greeting me with high-spirited, mock ceremoniousness in Yoko Ono's beautiful, cloud-collinged office in their Dakota apartment. It's Friday evening, December 5th, and Yoko has been telling me how their collaborative new album, *Double Fantasy*, came about: last spring, John and their son, Sean, were vacationing in Bermuda while Yoko stayed home "sorting out business," as she puts it. She and John spoke on the phone every day and sang each other the songs they had composed in between calls.

"I was at a dance club one night in Bermuda," John interrupts as he sits down on a couch and Yoko gets up to bring coffee. "Upstairs, they were playing disco, and downstairs, I suddenly heard 'Rock Lobster' by the B-52's for the first time. Do you know it? It sounds just like Yoko's music, so I said to myself, 'It's time to get out the old axe and wake the wife up!' We wrote about twenty-five songs during those three weeks, and we've recorded enough for another album."

"I've been playing side two of *Double Fantasy* over and over," I say, getting ready to ply him with a question. John looks at me with a time-and-interview-stopping smile. "How are you?" he asks. "It's been like a reunion for us these last few weeks. We've seen Ethan Russell, who's doing a videotape of a couple of the new songs, and Annie Leibovitz was here. She took my first *Rolling Stone* cover photo. It's been fun seeing everyone we used to know and doing it all again—we've all survived. When did we first meet?"

"I met you and Yoko on September 17th, 1968," I say, remembering the first of our several meetings. I was just a lucky guy, at the right place at the right time. John had decided to become more "public" and to demystify his Beatles persona. He and Yoko, whom he met in November 1966, were preparing for the Amsterdam and Montreal Bed-Ins for peace and were soon to release *Two Virgins*, the first of their experimental record collaborations.

First impressions are usually the most accurate, and John was graceful, gracious, charming, exuberant, direct, witty and playful; I remember noticing how he wrote little reminders to himself in the wonderfully absorbed way that a child paints the sun. He was due at a recording session in a



half-hour to work on the *White Album*, so we agreed to meet the next day to do the interview. After which John and Yoko invited Ethan and me to attend the session for "Back in the U.S.S.R." at Abbey Road Studios. Only a performance of Shakespeare at the Globe Theater might have made me feel as ecstatic and fortunate as I did at that moment.

ALMOST TEN YEARS LATER, I am again talking to John, and he is as gracious and witty as the first time I met him. "I guess I should describe to the readers what you're wearing, John," I say. "Let me help you out," he offers, then intones wryly: "You can see the glasses he's wearing. They're normal, plastic, blue-frame

glasses. Nothing like the famous wire-rimmed Lennon glasses that he stopped using in 1973. He's wearing needle-cord pants, the same black cowboy boots he had made in Nudie's in 1973, a Calvin Klein sweater and a torn Mick Jagger T-shirt that he got when the Stones toured in 1970 or so. And around his neck is a small, three-part, diamond heart necklace that he bought as a makeup present after an argument with Yoko many years ago and that she later gave back to him in a kind of ritual. Will that do?"

"I know you've got a Monday deadline," he adds, "but Yoko and I have to go to the Record Plant now to remix a few of Yoko's songs for a possible disco record. So why

don't you come along and we'll talk in the studio."

"You're not putting any of your songs on this record?" I ask as we get into the waiting car. "No, because I don't make that stuff." He laughs and we drive off. "I've heard that in England some people are appreciating Yoko's songs on the new album and are asking why I was doing that 'straight old Beatles stuff,' and didn't I know about punk and what's going on—'You were great then; 'Walrus' was hip, but this isn't hip, John! I'm really pleased for Yoko. She deserves the praise. It's been a long haul. I'd love her to have the A side of a hit record and me the B side. I'd settle for it any day."

"It's interesting," I say, "that no rock & roll star I can think of has made a record with his wife or whomever and given her fifty percent of the disc."

"It's the first time we've done it this way," John says. "It's a dialogue, and we have resurrected ourselves, in a way, as John and Yoko, not as John ex-Beatle and Yoko and the Plastic Ono Band. It's just the two of us, and our position was that, if the record didn't sell, it meant people didn't want to know about John and Yoko—either they didn't want John anymore or they didn't want John with Yoko or maybe they just wanted Yoko, whatever. But if they didn't want the two of us, we weren't interested. Throughout my career, I've selected to work with—for more than a one-night stand, say, with David Bowie or Elton John—only two people: Paul McCartney and Yoko Ono. I brought Paul into the original group, the Quarrymen, he brought George in, and George brought Ringo in. And the second person who interested me as an artist and somebody I could work with was Yoko Ono. That ain't bad picking."

When we arrive at the studio, the engineers begin playing tapes of Yoko's "Kiss Kiss Kiss," "Every Man Has a Woman Who Loves Him" and a powerful new disco song (not on the album) called "Walking on Thin Ice," which features a growling guitar lick by Lennon, based on Sanford Clark's 1956 song, "The Fool."

"Which way could I come back into this game?" John asks as we settle down. "I came back from the place I know best—as unpretentiously as possible—not to prove anything but just to enjoy it."

"I've heard that you've had a guitar on the wall behind your bed for the past five or six years, and that you've only taken it down and played it for *Double Fantasy*. Is that true?"

"I bought this beautiful electric guitar, around about the period I got back with Yoko and had the baby," John explains. "It's not a normal guitar; it doesn't have a body. It's just an arm and this tubelike, loggan-looking thing, and you can then the top for the balance of it if you're sitting or standing up. I played it a little, then just hung it up behind the bed, and I'd look at it every now and then, because it had never done a professional

thing, it had never really been played. I didn't want to hide it the way one would hide an instrument because it was too painful to look at—like, Artie Shaw went through a big thing and never played again. But I used to look at it and think, 'Will I ever pull it down?'

"Next to it on the wall I'd placed the number 9 and a dagger Yoko had given me—a dagger made out of a bread knife from the American Civil War to cut away the bad vibes, to cut away the past symbolically. It was just like a picture that hangs there but you never really see, and then

recently I realized, 'Oh, goody! I can finally find out what this guitar is all about,' and I took it down and used it in making *Double Fantasy*."

"All through the taping of 'Starting Over,' I was calling what I was doing 'Elvis Orbison': 'I want you, I need only the lonely.' I'm a born-again rocker, I feel that refreshed, and I'm going right back to my roots. It's like Dylan doing *Nashville Skyline*, except I don't have any Nashville, you know, being from Liverpool. So I go back to the records I know—Elvis and Roy Orbison and Gene Vincent and Jerry Lee Lewis. I occasionally get tripped off into 'Walruses' or 'Revolution 9,' but my far-out side has been completely encompassed by Yoko."

"In 'Beautiful Boys,' " I add, "Yoko sings: 'Please never be afraid to cry . . . /Don't ever be afraid to fly . . . /Don't be afraid to be afraid.'"

"Yes, it's beautiful. I'm often afraid, and I'm not afraid to be afraid, though it's always scary. But it's more painful to try not to be yourself. People spend a lot of time trying to be somebody else, and I think it leads to terrible diseases. Maybe you get cancer or something. A lot of tough guys die of cancer, have you noticed? Wayne, McQueen. I think it has something to do—I don't know, I'm not an expert—with constantly living or getting trapped in an image or an illusion of themselves, suppressing some part of themselves, whether it's the feminine side or the fearful side."

"I'm well aware of that, because I come from the macho school of pretense. I was never really a street kid or a tough guy. I used to dress like a Teddy boy and identify with Marlon Brando and Elvis Presley, but I was never really in any street fights or down-home gangs. I was just a suburban kid imitating the rockers. But it was a big part of one's life to look tough. I spent the whole of my childhood with shoulders up around the top of my head and my glasses off because glasses were sissy, and walking in complete fear, but with the roughest-looking little face you've ever seen. I'd get into trouble just because of the way I looked; I wanted to be this tough James Dean all the time. It took a lot of wrestling to stop doing that. I still fall into it when I get insecure. I still drop into that I'm-a-street-kid stance, but I have to keep remembering that I never really was one."

"On *Double Fantasy*," I say, "your song 'Woman' sounds a bit like a troubadour poem written to a medieval lady."

"'Woman' came about because, one sunny afternoon in Bermuda, it suddenly hit me. I saw what women do for us. Not just what my Yoko does for me, although I was thinking in those personal terms. Any truth is universal. If we'd made our album in the third person and called it *Fred and Ada* or *Tommy* and had dressed up in clown suits with lipstick and created characters other than us, maybe a Ziggy Stardust, would it be more acceptable? It's not our style of art; our life is our art. . . . Anyway, in Bermuda, what suddenly dawned on me



was everything I was taking for granted. Women, really, are the other half of the sky, as I whisper at the beginning of the song. And it just sort of hit me like a flood, and it came out like that. The song reminds me of a Beatles track, but I wasn't trying to make it sound like that. I did it as I did 'Girl' many years ago. So this is the grown-up version of 'Girl.'

"People are always judging you, or criticizing what you're trying to say on one little album, on one little song, but to me it's a lifetime's work. From the boyhood paintings and poetry to when I die—it's all part of one big production. And I don't have to announce that this album is part of a larger work; if it isn't obvious, then forget it. But I did put a little clue on the beginning of the record—the bell... the bells on 'Starting Over.' The head of the album, if anybody is interested, is a wishing bell of Yoko's. And it's like the beginning of 'Mother' on the Plastic Ono album, which had a very slow death bell. So it's taken a long time to get from a slow church death bell to this sweet little wishing bell. And that's the connection. To me, my work is one piece."

I GET TRULY AFFECTED BY letters from Brazil or Poland or Austria—places I'm not conscious of all the time—just to know somebody is there, listening. One kid living up in Yorkshire wrote this heartfelt letter about being both Oriental and English and identifying with John and Yoko. The odd kid in the class. There are a lot of those kids who identify with us. They don't need the history of rock & roll. They identify with us as a couple, a biracial couple, who stand for love, peace, feminism and the positive things of the world.

"You know, give peace a chance, not shoot people for peace. All we need is love. I believe it, it's damn hard, but I absolutely believe it. We're not the first to say, 'Imagine no countries' or 'Give peace a chance,' but we're carrying that torch, like the Olympic torch, passing it from hand to hand, to each other, to each country, to each government. That's our job. We have to conceive of an idea before we can do it.

"I've never claimed divinity. I've never claimed purity of soul. I've never claimed to have the answer to life. I only put out songs and answer questions as honestly as I can, but *only* as honestly as I can, no more, no less. I cannot live up to other people's expectations of me, because they're illusionary. And the people who want more than I am, or than Bob Dylan is, or than Mick Jagger is...

"Take Mick, for instance. Mick's put out consistently good work for twenty years, and will they give him a break? Will they ever say, 'Look at him, he's number one, he's thirty-seven, and he's put out a beautiful song, 'Emotional Rescue.' It's up there.' I enjoyed it, lots of people enjoyed it. So it goes up and down, up and down. God help Bruce Springsteen when they decide he's no longer God. I haven't seen

him—I'm not a great 'in-person' watcher—but I've heard such good things about him. Right now his fans are happy; he's told them about being drunk and chasing girls and cars and everything and that's about the level they enjoy. But when he gets down to facing his own success and growing older and having to produce it again and again, they'll turn on him, and I hope he survives it. All he has to do is look at me and Mick... I cannot be a punk in Hamburg and Liverpool anymore. I'm older now. I see the world through different eyes. I still believe in love, peace and understanding, as Elvis Costello said, and what's so funny about love, peace and understanding?"

THE LAST ALBUM I DID BEFORE *Double Fantasy* was *Rock 'n' Roll*, with a cover picture of me in Hamburg in a leather jacket. At the end of making that record, I



was finishing up a track that Phil Spector had made me sing called 'Just Because,' which I really didn't know—all the rest I'd done as a teenager, so I knew them backward—and I couldn't get the hang of it. At the end of that record—I was mixing it just next door to this very studio—I started spilling and saying, 'And so we say farewell from the Record Plant,' and a little thing in the back of my mind said, 'Are you *really* saying farewell?' I hadn't thought of it then. I was still separated from Yoko and still hadn't had the baby, but somewhere in the back was a voice that was saying, 'Are you saying farewell to the whole game?'

"It just flashed by like that, like a premonition. I didn't think of it until a few years later, when I realized that I had actually stopped recording. I came across the cover photo—the original picture of me in

my leather jacket, leaning against the wall in Hamburg in 1962 and I thought, 'Is this it? Do I start where I came in, with "Be-Bop-a-Lula"?' The day I met Paul I was singing that song for the first time on stage. There's a photo in all the Beatles books—a picture of me with a checked shirt on, holding a little acoustic guitar—and I am singing 'Be-Bop-a-Lula,' just as I did on that album, and there's the picture in Hamburg and I'm saying goodbye from the Record Plant.

"Sometimes you wonder, I mean really wonder. I know we make our own reality and we always have a choice, but how much is preordained? There could be hundred of paths where one could go this way or that way—there's a choice and it's very strange sometimes... And that's a good ending for our interview."

Jack Douglas, coproducer of *Double Fantasy*, has arrived and is overseeing the mix of Yoko's songs. It's 2:30 in the morning, but John and I continue to talk until four as Yoko naps on a studio couch. John speaks of his plans for touring with Yoko and the band that plays on *Double Fantasy*; of his enthusiasm for making more albums; of his happiness about living in New York City, where, unlike England or Japan, he can raise his son without racial prejudice; of his memory of the first rock & roll song he ever wrote (a takeoff on the Del Vikings' "Come Go with Me," in which he changed the lines to: "Come come come come/ Come and go with me! To the penitentiary"); of the things he has learned on his many trips around the world during the past five years. As he walks me to the elevator, I tell him how exhilarating it is to see Yoko and him looking and sounding so well. "I love her, and we're together," he says. "Goodbye, till next time."

"After all is really said and done/The two of us are really one," John Lennon sings in "Dear Yoko," a song inspired by Buddy Holly, who himself knew something about true love's ways. "People asking questions lost in confusion/Well, I tell them there's no problem, only solutions," sings John in "Watching the Wheels," a song about getting off the merry-go-round, about letting it go.

In the tarot, the Fool is distinguished from other cards because it is not numbered, suggesting that the Fool is outside movement and change. And as it has been written, the Fool and the clown play the part of scapegoats in the ritual sacrifice of humans. John and Yoko have never given up being Holy Fools. In a recent *Playboy* interview, Yoko, responding to a reference to other notables who had been interviewed in that magazine, said: "People like Carter represent only their country. John and I represent the world." I am sure many readers must have snickered. But three nights after our conversation, the death of John Lennon revealed Yoko's statement to be astonishingly true. "Come together over me," John had sung, and people everywhere in the world came together.

—REPRINTED FROM ROLLING STONE

SONGS from PLEASE, PLEASE ME



LOVE ME DO

Lennon-McCartney
(BEATLES-Parlophone)

INTRO: G-C-G-C
G-C-G-

G Love, love me do, C

G You know I love you, C

G I'll always be true, C

C-break G So please love me do

C G (C-) Wo-oh, love me do

(REPEAT 1ST STANZA)

REFRAIN:

D C G Someone to love, somebody new

D C Someone to love, somebody like

G, G(D), G break you.

(REPEAT 1ST STANZA)

AD LIB: D-C-G-

D-C-G-

G-break D,

(REPEAT 1ST STANZA)

C G Yeh, love me do,

C G Wo-oh, love me do.

(FADE)

TWIST AND SHOUT

B. Russell-P. Medley
(BEATLES-Parlophone)

INTRO: D-G-A-(2x)

D Well, shake it up baby,

G (shake it up baby) A D

Twist and shout!

G (twist and shout) A D

Come-a, come-a, come-a baby, now

G (come on baby) A D

Come on and work it on out.

G (work it on out) (hoo-) A D

Well- work it on out, D

G (work it on out) A D

You know you look so good. D

G (look so good) A D

You know you got me goin', now

G (got me goin') A D

Just like you knew you would. D

G (like I knew you would) (ooh-) A D

(REPEAT 1ST STANZA)

You know you twisty little girl D

G (you twisty little girl) A D

You know you twist so fine. D

G (twist so fine) A D

Come on and twist a little closer, now

G (twist a little closer) A D

And let me know that you're mine. D

G (and let me know you're mine) ooh A D

AD LIB: D-G-A-G- (4x)

A (Ahh-)

(Ahh-)

(Ahh-)

(Ahh-)

A7 Wow! Yeah-

(REPEAT 1ST & 2ND STANZA)

CODA:

Well, shake it, shake it

D shake it, baby, now

G (shake it up, baby) A

(REPEAT CODA TWICE)

A break A-A*-B-C-C*.

(Ahh-) D pause D (9) (6)

(Ahh-)

(Ahh-)

ILLUSTRATED CHORD:



ANNA (Go To Him)

Alexander
(BEATLES-Parlophone)

NOTE: *CIPO

INTRO: D-Bm-; (2x)

D Bm Anna,

You come and ask me, girl Bm

To set you free, girl; D Bm

You say he loves you more than me
 So I will set you free,
 Go with him. (Anna)
 Go with him. (Anna)

Anna,

Girl, before you go now,
 I want you to know now
 That I still love you so,
 But if he loves you more,
 Go with him. (ahh—)

REFRAIN:

All of my life
 I've been searchin' for a girl
 To love me like I love you.
 (ahh—)

[Oh, now
 But let me tell you now]

But every girl I've ever had
 [Breaks
 Takes] my heart and leave
 me sad.

What am I,
 What am I supposed to do?
 Oh, ho ho . . .

Anna,

Just one more thing, girl,

You give back your ring to me
 And I will set you free,
 Go with him. (Anna)

(REPEAT REFRAIN & 3RD STANZA)

CODA:

Go with him. (Anna)
 You can go with him, girl.
 (Anna)
 Go with him.

CHAINS

Goffin-King
 (BEATLES-Parlophone)

INTRO: A—

Chains,

My baby's got me locked up in
 chains,

And they ain't the kind that you
 can see.

Woh oh, these chains of love

Got a hold on me, yeah!

Ah— Chains,

Well, I can't break away from these
 chains,

Can't run around, 'cause I'm not
 free.

Woh oh, these chains of love

Won't let me be, yeah!

REFRAIN:

I wanna tell you pretty baby,

I think you're fine.

I'd like to love you

But darling, I'm imprisoned by
 these . . .

(REPEAT 1ST STANZA EXCEPT LAST
 WORD)

. . . yeah!

REFRAIN:

Please, believe me when I tell
 you,

Your lips are sweet.

I'd like to kiss 'em

But I can't break away from all
 of these . . .

(REPEAT 1ST STANZA)

CODA:

Ah— Chains, chains of love,
 Chains of love,
 Chains of love . . .

*OPI: • D7 and E7 could be played
 D9 & E9.

BOYS

Dixon-Farrell-Saka
 (BEATLES-Parlophone)

INTRO: B7-A7-E7-B7-

I've been told when a boy kiss
 a girl,

Take a trip around the world.

Hey hey (bop a shoo-wa bop a
 shoo-wa)

Hey hey (bop a shoo-wa bop a
 shoo-wa)

Hey hey (bop a shoo-wa . . .)

Yes, they say you do (bop a shoo-
 wa)

My girl says when I kiss
 her lips,

She gets a thrill through her
 finger tips.

Hey hey (bop a shoo-wa bop a
 shoo-wa)

Hey hey (bop a shoo-wa bop a
 shoo-wa)

Hey hey (bop a shoo-wa . . .)

Yeah, she said you do (bop a shoo-
 wa)

CHORUS:

Well, I talk about boys,
 (yeah yeah, boys)

Don't you know I mean boys?
 (yeah yeah, boys)

Well, I talk about boys now,
 (yeah yeah, boys)

Ah— boys (yeah yeah, boys)

Well, I talk about boys now. ^{B7}
 (yeah yeah, boys) ^{A7}
 What a bundle of joy. ^{E7}
 (yeah yeah, ah—) ^{B7}
 All right, boys!
 AD LIB: E7—A7—E7—
 B7—A7—E7—B7—
 (REPEAT 2ND STANZA & CHORUS)
 CODA:
 E7
 Boys (yeah yeah, boys) ^{E7}
 Don't you know I mean boys
 (yeah yeah, boys) ^{A7}
 Ooh— boys
 (yeah yeah, boys) ^{E7}
 Ahh— (yeah yeah, boys) ^{B7} ^{A7}
 Well, I talk about boys now ...
 (FADE DURING THE LAST LINE)

ASK ME WHY

Lennon—McCartney
 (BEATLES—Parlophone)

NOTE: Cipo*

INTRO: E—break

E F#m(7) G#m(7) F#m(7)
 (I love you, woo woo woo woo)
 Cause you tell me things I
 E break
 want to know.
 E F#m(7) G#m(7) F#m(7)
 (And it's true, woo woo woo woo)
 E
 That it really only goes to show
 G#7 C#m
 That I know, that I, I—I—I
 Am F#—B7 break
 Should never, never, never be blue.

E F#m(7) G#m(7)—F#m(7)
 (Now you're mi— ne)

E break
 My happiness still makes me cry.

E F#m(7) G#m(7)—F#m(7)
 (And in ti— me)

E
 You'll understand the reason why
 G#7 C#m
 If I cry it's not because I'm sad,
 Am
 But you're the only love that I've
 E—E(aug)
 ever had.

REFRAIN:

A B
 I can't believe

E—E(aug)
 It's happened to me;
 A B
 I can't conceive
 E—break B break
 Of any more misery.
 E F#m(7) G#m(7)
 (Ask me why—)
 A(M7)
 I said I love you
 G#m7
 And I'm always thinking of you—
 A(M7)—E—(break)
 (REPEAT 1ST & 3RD STANZA EXCEPT
 LAST WORD)

E—E(aug)
 ... you.
 (REPEAT REFRAIN & 3RD STANZA)

CODA:

A(M7)/(E)—E—
 You—
 A(M7)/(E)—EM7
 You—

OP1: • EM7 is actually EM9.

ILLUSTRATED CHORD:

Suggested EM9

011341



Please, Please Me

Lennon—McCartney
 (BEATLES—Parlophone)

INTRO: E—

E
 Last night I said these words to
 A E—G-A-B-
 my girl,
 E A E pause
 I know you never even try girl.

CHORUS:

A F#m
 Come on, (come on) come on,
 (come on)
 C#m A
 Come on, (come on) come on,
 (come on)
 E A
 Please, please me, woh yeh,
 B E—A-B
 Like I please you.

E
 You don't need me to show the
 A E—G-A-B-
 way love
 E A E pause
 Why do I always have to say love?

(REPEAT CHORUS EXCEPT LAST
 WORD)

E—break
 ... you.

REFRAIN:

A
 I don't wanna start complainin'
 B
 But you know there's always
 E
 rain in my heart. (in my heart)
 A
 I do all the pleasin' with you
 B
 It's so hard to reason with you
 A B
 Woh yeh, Why do you make me
 E—A-B:
 blue?

(REPEAT 1ST STANZA, CHORUS)

(A) (B) E
 Woh yeh, like I please you,
 A B E, G, C, B, E
 Woh yeh, like I please you.

P.S. I Love You

Lennon—McCartney
 (BEATLES—Parlophone)

INTRO:

G C#7 D
 As I write this letter,
 G C#7 D
 Send my love to you;
 G C#7 D
 Remember that I'll always
 D A D
 Be in love with you.

D Em
 Treasure these few words till
 D
 we're together,

A Bm
 Keep all my love forever,

A A*
 P.S. I love you.

A* C D—
 You—you—you

D Em
 I'll be coming home again to
 D
 you, love,

A Bm
 Until the day I do, love,

A A*
 P.S. I love you

A* C D—
 You—you—you

REFRAIN:

G D
 (As I write this letter) Oh—
 G D
 (Send my love to you)
 You know I want you to
 G D
 (Remember that I'll always)
 yeh

D A D
(Be in love with you)
(REPEAT 1ST STANZA & REFRAIN)
(REPEAT 2ND STANZA EXCEPT
LAST WORD)

D—
... you.

CODA:

A° C D—
You-you-you
A° C D—
I love you.

BABY IT'S YOU

David-Williams-Bacharach
(BEATLES-Parlophone)

NOTE: CIPO*

INTRO:

G Em
(Sha la la ...)
G Em
(Sha la la ...)
G Em break
(Sha la la ...)
(Sha la la la la)

C
It's not the way you smile that
touched my heart,
(sha la la la la)

C
It's not the way you kiss that
tears me apart;

Em
(Woh oh) Many, many, many nights
go by,

Am
I sit alone at home and I cry
over you,

Em
What can I do?

C D7-break
(Ahh-) Can't help myself

G
Cause baby, it's you.

Em
(sha la la ...)

G
Baby, it's you.

Em
(sha la la ...)

(sha la la la la)

C
You should hear what they say
about you, "cheat, cheat"
(sha la la la la)

C
They say, they say you never, never,

G
never ever been true.
(cheat, cheat)
(CODA)
Em
(Wo oh) It doesn't matter what
they say,

Am
I know I'm gonna love you any
old way,

G Em
What can I do when it's true,

C D7 break
(Ahh) Don't want nobody, nobody

G
Cause baby, it's you.

Em
(sha la la ...)

G
Baby it's you.

Em
(sha la la ...)

AD LIB: C-D7-G—; (2x)

(REPEAT CODA).

CODA 2: (Fade)

G
Don't leave me all alone

Em
(sha la la ...)

G
Come on home

Em
(sha la la ...)

A TASTE OF HONEY

Scott-Marlow
(BEATLES-Parlophone)

NOTE: CIPO*

INTRO:

F°m pause

(A taste of honey)

A pause E pause F°m
Tasting much sweeter than wine.

(Too root 'n doo)

F°m
(Too root 'n doo)

F°m F°m(+M7) F°m
I dream of your first kiss

B7
and then,

F°m F°m(+M7) F°m B7
I feel upon my lips again

F°m
A taste of honey,

(a taste of honey)

A E
Tasting much sweeter than

F°m-Bm, F°m—
wine. F°m-Bm, F°m—

REFRAIN:

F°m B7
Oh, I will return,

F°m B7
Yes, I will return.

A
I'll come back for the honey
and you.

(Too root 'n doo)

F°m
(Too root 'n doo)

F°m F°m(+M7) F°m
Yours was a kiss that awoke

B7
my heart,

F°m F°m(+M7) F°m7
They linger still, though we're

B7
far apart;

F°m
That taste of honey,

(a taste of honey)

A E
Tasting much sweeter than

F°m-Bm, F°m—
wine. F°m-Bm, F°m—

REFRAIN:

F°m B7
Oh, I will return,

F°m7 B7
Yes, I— will return.

A pause
I'll come back (you'll come
back)

E pause
For the honey (for the honey)

(Coda)
And you.

CODA:

F°m-Bm, F°m-Bm, F°m-Bm, F°m

Do You Want To Know A Secret

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIPO*

INTRO: (pause after every chord)

Em
You'll never know how my

Am Em
I really love you,

G
You'll never know how I

F B7
I really care.

E G°m7, Gm7,
Listen,

F*m7 Do you want to know a secret?
 E G*m7, Gm7, B7
 F*m7 Do you promise not to tell?
 Gm7 F*m7-F- E-G*m7,
 woh oh woh-oh.

E G*m7, Gm7 Closer
 F*m7 Let me whisper in your
 E-G*m7, Gm7, ear;

F*m7 B7 A-B7 Say the words you long to hear—
 C*m-F*m7-B7- "I'm in love with you." (ooh—)

(REPEAT 1ST & 2ND STANZA)

REFRAIN:

A F*m C*m I've known a secret for a week
 Bm or two;

A F*m C*m Bm-A-B7- Nobody knows, just we two.

(REPEAT 1ST STANZA)

(REPEAT 2ND STANZA)

CODA: (Fade)

C*m-F*m7-B7-

Ooh—

C*m-F*m7-B7-

Ooh—

MISERY

Lennon-McCartney
 (BEATLES-Parlophone)

INTRO:

F:pause The world is treatin' me
 G:pause C:pause, Am-G- bad misery

C F I'm the kind of guy
 C F Who never used to cry,
 F The world is treatin' me
 G C Am- bad misery.

C F I've lost her now for sure,
 C F I won't see her no more;
 F G C it's gonna be a drag misery.

REFRAIN:

Am C I'll remember all the little things

we've done;
 Am Can't she see she'll always be
 G the only one?
 Only one.

C F Send her back to me,
 C F Cause everyone can see,
 F G C Without her I will be in misery.

REFRAIN:

Am C I'll remember all the little things
 we've done;

Am She'll remember and she'll miss
 G her only one,
 Lonely one.

(REPEAT LAST STANZA)

CODA: (Fade)

Am C Oh—ho ho, in (misery)

Am C Oo— my (misery)

Am C La la la . . . (misery)

There's A Place

McCartney-Lennon
 (BEATLES-Parlophone)

NOTE: CIPO*

INTRO: E-A-E-A break,
 There—

E There's a place
 A E Where I can go,
 A E When I feel low,
 C*m B When I feel blue;
 G*m-A And it's my mind,—
 E-A- And there's no time—
 F*m C*m-(break) When I'm alone.

E I — think of you,
 A E And things you do
 A E Go 'round my head,
 C*m B The things you've said
 A B— Like I love only you.

REFRAIN:

C*m F* In my mind there's no sorrow,
 E G* Don't you know that it's so?
 C*m F* There'll be no sad tomorrow,
 E G*-C*m break Don't you know that it's so?

(REPEAT 1ST STANZA)

I Saw Her Standing There

J. Lennon-P. McCartney
 (BEATLES-Parlophone)

INTRO:

1, 2, 3, 4
 E(7) —

E Well, she was just seventeen
 A E And you know what I mean,
 And the way she looked
 B7 Was way beyond compare;
 E E(/G*) A So how could I dance with another,
 C E B7 E Oh, when I saw her standing there.

E Well, she looked at me
 A E And I, I could see

That before too long
 B7 I fell in love with her;

E E(/G*) A She wouldn't dance with another,
 C E B7 E Woh, when I saw her standing there.

REFRAIN:

A Well, my heart went boom
 When I crossed that room.

And I held her hand
 B7-A— In mine.

[Woh] E we danced through the night
 [Oh] E

A E And we held each other tight,
 And before too long

B7 I fell in love with her;
 E A Now I'll never dance with another

C [when] E B7 E Woh [since] I saw her standing there.

(REPEAT REFRAIN & LAST STANZA)

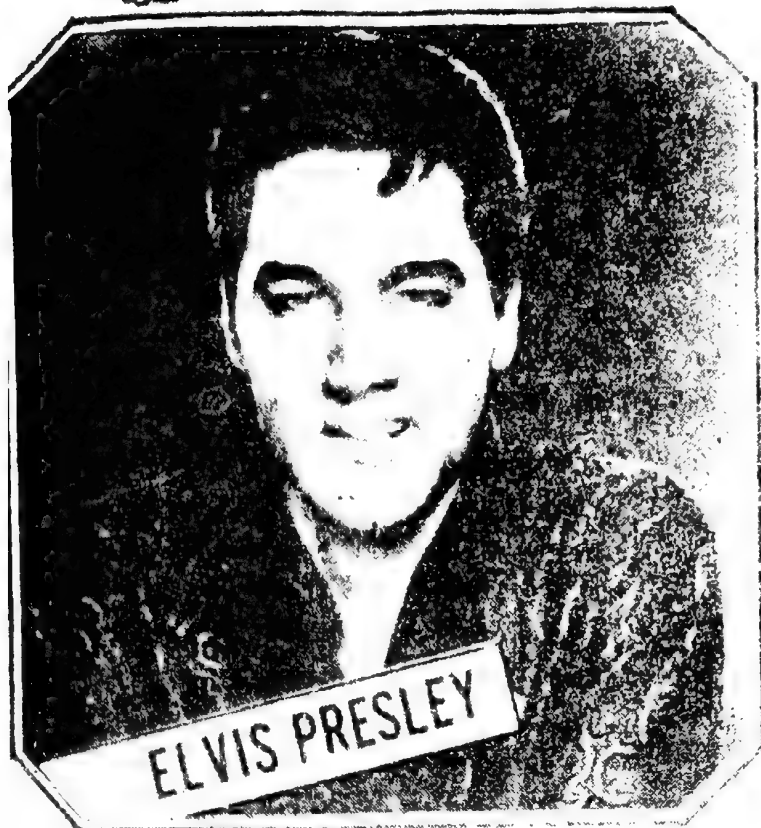
MUSIC BOOK

COLLECTOR'S
ITEM



Best of JINGLE Series

#28.00



ELVIS PRESLEY



BEATLES



SUPREMES



SONGS from WITH THE BEATLES

BEATLES!

The First Album by England's Phenomenal Pop Combo



ROLL OVER BEETHOVEN

C. Barry
(BEATLES—Parlophone)

INTRO: (D—)
G7—D—G7—A7—D—A7—

We're gonna ^Dwrite a little letter.
^{G7}Gonna mail it to my local DJ;
^{G7}It's a rockin' little record

I want my jockey to play.
^{G7}Roll over Beethoven,
^{E7 A7 D (A7—)}Gotta hear it again today.

^DYou know my temp'ature's risin'
^{G7 D}Now the jukebox blows a fuse;
^{G7}My heart's beatin' rhythm

And my soul keeps a-singin' the
^Dblues.

^{G7}Roll over Beethoven,
^{A7 D (A7—)}And tell Tchaikovsky the news.

^DI've got a rocking pneumonia,
^{G7 D}I aim to shout a-rhythm or blues;
(hoo!)

^{G7}I think I'll call it off the ladder
^DSittin' down by the rhythm reviews.

^{G7}Roll over Beethoven,
^{A7 D (A7—)}Rockin' in two by two.

REFRAIN:

^DWell, if you feel it and like it,
Then get your lover

And reel and rock it,

Roll it over,
^{G7}And move on up,

Just try it over,
^DAnd reel it, rock it,
roll it over.

^{G7}Roll over Beethoven,
^{A7 D (A7—)}Rockin' in two by two. (hoo!)

AD LIB: D—G7—D—
G7—D—
G7—A7—D—A7—

^DEarly in the mornin'
^{G7}I'm a-givin' you the warnin'

^DDon't you step on my blue suede
shoes;

^{G7}Hey Diddle, Diddle, I'll play my
fiddle,

^DAin't got nothin' to lose.

^{G7}Roll over Beethoven,
^{A7 D—(A7—)}And tell Tchaikovsky the news.

^DYou know she wigg'es like a glow
worm,

^{G7 D}Dances like a spinnin' top;

^{G7}She's got a crazy partner,
^DOught to see him reel 'n' rock.

^{G7}Long as he's got a dime
^{A7 D (A7—)}The music will never stop.

CODA:

^DRoll over, Beethoven,

Roll over, Beethoven,

^{G7}Roll over Beethoven,

^DRoll over Beethoven,

^{A7}Roll over Beethoven,

^{D—break D}Dig to me his rhythm or blues.

OPI: D could be played D7.

PLEASE, MISTER POSTMAN

Holland

(BEATLES—Parlophone)

NOTE: CIPO*

INTRO:

(Wait!) Oh, yes, wait a minute,
Mr. Postman!

(Wait!) Wai-t, Mr. Postman.

CHORUS:

^A (Please,) (Mr. Postman, look and
(F*m) see) Oh, yeah,

^{F*m} (Is there a letter in your bag
(D) for me) Please, please,
Mr. Postman.

^D (I've been waiting (such) a long,
(E7) long time) Oh, yeah,

^{E(7)} [Since I've heard from that girl
(friend) of mine.]

^A There must be some word today
^{F*m} From my girlfriend so far away;

^D Please, Mr. Postman look and see
^{E(7)} If there's a letter, a letter for me.

^A I've been standin' here waitin',
^{F*m} Mr. Postman, so patiently

^D For just a card or just a letter
^{E(7)} Sayin' she's returnin', home to me
~~Mr. Postman~~ . . .
(REPEAT CHORUS)

^A So many days, you've passed me by,
^{F*m} Tears and tears standin' in my eyes,
^D You didn't stop to make me feel
better

^{E(7)} By leavin' me a card or a letter,
Mr. Postman . . .

(REPEAT CHORUS)

CODA: ^A
You got to wait a minute, wait
a minute, oh, yeah
(Mr. Postman)

^{F*m} Wait a minute, wait a minute, oh,
yeah (Mr. Postman)

^D You got to wait a minute, wait
a minute, oh, yeah
(Mr. Postman)
^{E7 (break)}
Check it and see one more time
for me.

(REPEAT CODA EXCEPT LAST FULL
LINE)

^{E7 (break)}
Deliver the letter,

The sooner, the better.
(REPEAT CODA EXCEPT LAST FULL
LINE, WHILE FADING)

^{E7}
You got to wait a minute, wait a
minute, oh, yeah . . .

All My Loving

Lennon-McCartney
(BEATLES- Parlophone)

I

^{F*m} ^B
Close your eyes and I'll kiss you,

^E ^{C*m}
Tomorrow I'll miss you,

^A ^{F*m} ^{D B(7)}
Remember I'll always be true.

^{F*m} ^B
And then while I'm away

^E ^{C*m}
I'll write home ev'ryday

^A ^B ^{E-break}
And I'll send all my lovin' to you.

II

^{F*m} ^B
I'll pretend that I'm kissing

^E ^{C*m}
The lips I am missing

^A ^{F*m}
And hope that my dreams will
^{D B} come true.

(REPEAT LAST 3 FULL LINES OF I)

CHORUS:

^{C*m}
All my lovin' (ooh—)

^{C*m(+M7)} ^E
I will send to you.

^{C*m}
All my lovin' (ooh—)

^{C*m(+M7)} ^{E-break}
Darlin', I'll be true.

AD LIB: A7—E—F*m7—B7—E—break

(REPEAT I & CHORUS)

^{C*m}
All my lovin' (ooh—)

^E
All my lovin',

^{C*m}
Ooh, all my lovin' (ooh—)

^{E—E}
I will send to you.

OPI: • C*m+M7 is actually Gaug.

Don't Bother Me

G. Harrison
(BEATLES- Parlophone)

NOTE: CIPQ*

INTRO: D—Em—

^{Bm}
Since she's been gone,
^{G-Em}
I want no one to talk to me;

^{Bm}
It's not the same,

^{A(m)}
But I'm to blame

^{G-break}
It's plain to see.

^{Em} ^A
So go away, leave me alone,

^{Em—}
Don't bother me.

^{Bm}
I can't believe

^{A(m)} ^{G-Em}
That she would leave me on my own;

^{Bm}
It's just not right

^{A(m)}
When every night

^{G-break}
I'm all alone.

^{Em} ^A
I've got no time for you right now.

^{Em—}
Don't bother me.

REFRAIN:

^D ^{Em}
I know I'll never be the same

^D ^{Em}
If I don't get her back again,

^{Bm} ^{Am}
Because I know she'll always be

^C ^{Em-break}
The only girl for me.

^{Bm}
But 'til she's here

^{A(m)}
Please, don't come near,

^{G-Em—}
Just stay away;

^{Bm}
I'll let you know

^{A(m)}
When she's come home,

^{G-break}
Until that day

^{Em}
Don't come around,

^A
Leave me alone,

^{Em—}
Don't bother me.

AD LIB: Bm-A-G-Em-
Bm-A-G-break

I've got no time for you right now

Don't bother me.

(REPEAT REFRAIN)

(REPEAT LAST STANZA EXCEPT LAST WORD)

Em-A-me.

CODA: (Fade)

Don't bother me,

Don't bother me.

(REPEAT)

OPI: • D chord in the intro and chorus could be played in the ff. manner: D, D(F*), D(E), D,

Hold Me Tight

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIPO*

Original key is half-tone (step) higher, i.e., F.

INTRO: E(7)-

It feels so right, [now]
[so]

Hold me tight,

Tell me I'm the only one,

And then I might

Never be the lonely one.

CHORUS:

So hold me tight, (me tight)

Tonight, (tonight) tonight,

(tonight)

It's you,

You, you, you—

Hold me tight,

Let me go on loving you

Tonight, tonight,

Makin' love to only you.

(REPEAT CHORUS, EXCEPT LAST WORD)

you.—

REFRAIN:

Don't know

What it means to hold you tight,

Being here alone tonight with you.

(REPEAT 1ST STANZA)

(REPEAT CHORUS EXCEPT LAST WORD)

you.—

(REPEAT REFRAIN)

It feels so right, now

(REPEAT 2ND STANZA & CHORUS EXCEPT LAST WORD)

you.—

you.—

TILL THERE WAS YOU

Wilson
(BEATLES-Parlophone)

NOTE: CIPO*

INTRO: F-F*dim-Gm7-C7- (2x)

I

There were bells on a hill

But I never heard them ringing;

No, I never heard them at all

Till there was you.

II

There were birds in the sky

But I never saw them winging;

No, I never saw them at all

Till there was you.

CHORUS:

Then there was music

And wonderful roses,

They tell me

In sweet fragrant meadows

Of dawn and you.

III

There was love all around
But I never heard it ringing;
No, I never heard it at all
Till there was you.

AD LIB: (Use chords of II)

(REPEAT CHORUS, III)

Till there was you...

OPI: • C9 could be substituted for C7.

I WANNA BE YOUR MAN

J. Lennon-P. McCartney
(BEATLES-Parlophone)

I wanna be your lover, baby
I wanna be your man;
I wanna be your lover, baby
I wanna be your man.

Love you like no other, baby
Like no other can;
Love you like no other, baby
Like no other can.

REFRAIN:

I wanna be your man

I wanna be your man

I wanna be your man

I wanna be your man.

Tell me that you love me, baby
Let me understand;
Tell me that you love me, baby
I wanna be your man.

(REPEAT 1ST STANZA & REFRAIN)

AD LIB: (Do chord of 1st stanza)

(REPEAT 1ST & 2ND STANZA)

(REPEAT REFRAIN)

CODA:

I wanna be your man,

I wanna be your man.

(REPEAT CODA WHILE FADING)

OPI: E7(sus) is actually E9(sus).

IT WON'T BE LONG

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIP0*

CHORUS:

^{C*m}
It ~~won't~~ be long, yeah, (yeah)
^E
yeah, (yeah), yeah, (yeah)
^E
It won't be long, yeah, (yeah)
^E
yeah, (yeah), yeah, (yeah)
^{C*m}
It won't be long, yeah, (yeah)
^{A A*dim E}
Till I belong to you.

^E Every night ^C when ^E everybody has fun,
^E Here am I ^C sittin' ^E all on my own.

(REPEAT CHORUS)

REFRAIN:

^E
(Well) Since you left me,
(you left me)

^{B(aug)/(Eb)}
[I'm so] alone,
[Now I'm]

^D
Now you're comin', you're
^{C*7}
comin' on home.

^{A B}
I'll be good like I know I should,
^{F*7}
You're comin' home, you're
^{B7}
comin' home.

^{E C}
Every night the tears come down
^E
from my eyes,

^{E C E}
Everyday I've done nothin' but cry.

(REPEAT CHORUS & REFRAIN)

^{E C E}
So everyday we'll be happy, I know;

^{E C}
Now I know that you won't leave
^E
me no more.

(REPEAT CHORUS EXCEPT LAST
LINE)

^{A pause G, Gb, F, E(M7)}
Till I belong to you.-

Not A Second Time

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIP0*

^G You know you made me ^{Em} cry,
^G I see no use in wond'rin' ^{Em} why-
^{D G D}
I cried for you. (yeah)

^G And now you've changed your mind, ^{Em}
^G I see no reason to change mine- ^{Em}
^{D D Am D}
I cried, it's through, oh,

REFRAIN:

^{Am} You're givin' me the same old ^{Bm}
line,

^G I'm wond'rin' ^{Em} why.

^{Am} You hurt me then,
You're back again,
^{Bm D7}
No, no, no,

^{Em-(pause)}
Not a second time.

AD LIB: (Do chords of Refrain)

(REPEAT ALL EXCEPT AD LIB)

CODA: (Fade)

^{G-Em}
Not a second time,
^{G-Em}
Not a second time,
^{G-Em}
No, no, no, no, no,
^{G-Em}
Not a second time.



ALL I'VE GOT TO DO

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIP0*

INTRO: E(aug)(9)sus

^{C*m} Whenever I- ^E want you around,
yeah,

^{C*m}
All I've gotta do,-

^{F*m}
Is call you on the phone

And you'll come runnin' home,

^{Am} Yeah, ^E that's all I've got to do. (break)

^{C*m} And when I- ^E I wanna kiss you,
yeah,

^{C*m}
All I've got to do,-

^{F*m}
Is whisper in your ear

The words you long to hear,

^{Am} And ^E I'll be kissin' you.

REFRAIN:

^A
And the same goes for me,

Whenever you want me at all,
^{C*m}
I'll be here, yes, I will

Whenever you call;

^A You just got to call on me, ^E
yeah,

^A You just got to call on me. ^{E-(break)}

^{C*m} And when I- ^E I wanna kiss you,
yeah,

^{C*m}
All I've gotta do,-

^{F*m}
Is call you on the phone

And you'll come runnin' home,

^{Am} Yeah, ^E that's all I've gotta do.

(REPEAT REFRAIN)

^A Oh- You just gotta call on me. ^{E-break}

CODA: (Fade)

^{C*m-E-}
Hmm-
^{C*m-}
Hmm-

MONEY

(That's What I Want)

J. Bradford P. Gordy, Jr.
(BEATLES - Parlophone)

INTRO: E7 — B7 — A7 —
E7 — B7 —

E7 pause
The best things in life are free,
E7 pause
But you can keep 'em for the
birds and bees.

CHORUS:

Now give me money, A7
(that's what I want)
That's what I want; E7
(that's what I want)
That's what I want— (oh yeah) B7-A7
(that's what I want)
E7 (That's what I want.) B7-

E7 pause
Your lovin' give me a thrill, B7-
E7 pause
But your lovin' don't pay my bills.
(REPEAT CHORUS)

E7 pause
Money don't get everything, it's
B7-
true,

E7
What it don't get, I can use.

(REPEAT CHORUS)

AD LIB: E7 — B7 — A7 —
E7 — B7 —

(REPEAT 3RD STANZA & CHORUS)

CODA:

Well— now give me money, E7
(that's what I want)

A lot of money,
(that's what I want)

Wow, yeah!

A7
[I wanna be free
You know I need money]
(that's what I want)

E7
[Oh— a lot of money
Oh— now give me money]
(that's what I want)

B7-A7
That's what I want— (oh yeah)
(that's what I want)

E7
(That's what I want.) B7-

(REPEAT CODA EXCEPT LAST LINE

E7 That's what I want. B-E

OPT: B7 could be played B7(+9).

You Really Got A Hold On Me

W. Robinson
(BEATLES - Parlophone)

NOTE: C.P.O.*

INTRO: (E)-A-F*m-A-F*m-

A
I don't like you
But I love you,
F*m
Seems that I'm always thinkin'
of you;

A A7 D
Oh, ho, ho, you treat me badly,

B7
I love you madly.

CHORUS:

E7 A
You really got a hold on me,
(You really got a hold on me)
F*m
You really got a hold on me.
(you really got a hold on me)

A
Baby, I don't want you

But I need you;

F*m
Don't wanna kiss you,

But I need to.

A A7 D
Oh, ho, ho, you do me wrong now,

B7
My love is strong now.

(REPEAT CHORUS)

REFRAIN:

A A7
Baby, I love you,

D
And all I want you to do is just

A pause A pause
Hold me, (please,) hold me,
(squeeze),

A pause E pause
Hold me, hold me.

AD LIB: (E)-A-F*m, E, A pause

A
I wanna leave you,
Don't wanna stay here,
F*m
Don't want to spend

Another day here;

A A7 D
Oh, ho, ho, I wanna split now

B7
I just can't quit now,

(REPEAT CHORUS & REFRAIN)

CODA:

(E-) A
You really got a hold on me.
(you really got a hold on me)
F*m
You really got a hold on me.
(you really got a hold on me) A pause A-

Little Child

Lennon-McCartney
(BEATLES - Parlophone)

NOTE: CIPO*

INTRO: E-A-E7-

CHORUS:

E(7)
Little child, little child,
E(7) A7
Little child, won't you dance
E(7)
with me?

B7 A7
I'm so sad and lonely;
F*7 B7
Baby, take a chance with me.

(REPEAT EXCEPT LAST LINE)

F*7 B7 E
Baby, take a chance with me.

E(7)
If you want someone

B7
To make you feel so fine.

E(7)
Then we'll have some fun

When you're mine, all mine.

F*7 B7
So come on, come on, come on.

(REPEAT CHORUS)

Wow! yeah,

AD LIB: E(7) — A7 — E(7) —
B7-A7-F*7-B7-

E(7)
When you're by my side
B7
You're the only one;

(There's A) Devil In Her Heart

Drankin
(BEATLES- Parlophone)

NOTE: CIPO*

(D) (She's got the devil in her heart) Am
But her eyes, they tell a lie; G
(She's gonna tear your heart apart) Am
Oh, her lips, they really thrill me. G

REFRAIN 1:

C { I'll } take { my } chances
{ Don't } { your }
Cm { For } romance is G
{ If your }

so important to { me }
{ you }
C She'll never hurt me,
Cm She won't desert me,
A7 She's an angel sent to me. D-(break)
(She's got the devil in her heart) Am
(Oh) No, no, (no) this I can't D
believe G

(She's gonna tear your heart apart) Am
D No, no, nay, will she deceive. G

REFRAIN 2:

C I can't believe that she'll ever. Cm
ever go,

G Nor when she hurts me and says
she loves me so;

C She'll never hurt me.

Cm She won't desert me,

A7 Listen, can't you see. D-(break)

(REPEAT 2ND STANZA)

(REPEAT REFRAIN 1 AND 2ND
STANZA)

CODA:

(She's got the devil in her heart) Am
D No, she's an angel sent to me. G

(REPEAT) D, G (9)
(6)



SONGS from BEATLES for SALE



KANSAS CITY

Stoller-Leiber
(BEATLES-Parlophone)

NOTE: CIPO*

INTRO: G7-break C7-break G7—
C7(9) (C*7(9))•D7(9)-

Ahh, ^{G7} Kansas City,

Gonna get my babe back home,
ah-yeah yeah,

I'm goin' ^{C7} to Kansas City,

Gonna get my babe back home, ^{G7}
yeah yeah.

Well, it's a long, long time since ^{D7} ^{C7}
^{G7—C7(9) (C*7(9))•D7}
My baby's been gone.

(Use chords of last stanza)

Aah, Kansas City

Gonna get my babe on time,
ah-yeah yeah,

I'm goin' to Kansas City,

Gonna get my baby on time.

It's just one, two, three, four,

Five, six, seven, eight, nine, wah
hooh!

AD LIB: G7—C7—G7—D7—
C7—G7—break

CHORUS I:

^{G7 (Same chords)}
Hey, hey, hey, hey (hey, hey,
hey, hey)

Hey, (now) baby (hey, baby)

Ooh, now; girl (Yeah, girl)

I said yeah now, come (welcome)

No, no, no, no, tell me, baby,

What's been wrong with you? ^{G7-D7-}

(REPEAT CHORUS I)

CHORUS 2:

^{G7 (Same Chords)}
Woh, I said bye (bye, bye, bye,
bye, bye, bye)

Bye, bye, baby, bye, bye (bye,
bye, bye, bye, bye, bye)

Oohh, so long (so long, so long,
so long)

My, baby, I'm gone (bye, bye,
bye, bye, bye, bye)

Yeah, I said bye, bye, baby,

Bye, bye, bye, bye, bye.

(REPEAT CHORUS 2 WHILE FADING)

OPI: • G7 is actually a succession of:

G•G6(7)•G7•G6(7)•, except during
series of breaks.

• C7 is C•C6(7)•C7•C6(7)•, and D7 is
D•D6(7)•D7•D6(7)•.

EIGHT DAYS A WEEK

Lennon-McCartney
(BEATLES-Parlophone)

INTRO: D-E7-G-D-

^D Ooh, I need your ^{E7} love babe,
^G

Guess you know ^D it's true.

^D Hope you need my ^{E7} love, babe,

^G Just like I need you. ^D

CHORUS:

^{Bm} Hold me, ^{G(8)} love me,
^{Bm} Hold me, ^{E7} love me.

^D (I) Ain't got nothin' but love ^{E(7)}
(babe)
(girl,)

^G Eight days a week. ^D

^D Love you ev'ry day girl, ^{E7}

^G Always on my mind. ^D

^D One thing I can say girl, ^{E7}

^G Love you all the time. ^D

(REPEAT CHORUS)

REFRAIN:

^A Eight days a week

^{Bm} I love— (pause) you.

^E Eight days a week

^G Is not enough to show I care. ^A

(REPEAT 1ST STANZA & CHORUS)

(REPEAT REFRAIN, 2ND STANZA
& CHORUS)

CODA:

^G Eight days a week, ^D

^G Eight days a week. ^{D—(intro)}

OPI: The intro could be done in this
manner:

D-E(D)-G(D)-D

I'M A LOSER

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIPO*

INTRO:

Am7 D7 pause
I'm a lo—ser,

Am7 D7 pause
I'm a lo—ser,

Am7 F(9) D7
And I'm not what I appear to be.

G D7 F(9)
Of all the love I have won or
have lost,

G D7 F(9)
There is one love I should never
have crossed;

G D7 F(9)
She was a girl in a million, my
friend,

G D7
I should have known she would
F(9) G
win in the end.

CHORUS:

Am7 D7
I'm a lo—ser,

Am7 D7
And I lost someone who's near
to me;

G Em
I'm a lo—ser,

Am7 F(9) D7
And I'm not what I appear to be.

G D7 F(9)
Although I laugh and I act like a
clown,

G D7 F(9)
Beneath this mask I am wearing

G
a frown;

G D7 F(9)
My tears are fallin' like rain from
the sky,

G D7 F(9) G
Is it for her or myself that I cry.

(REPEAT CHORUS)

AD LIB: G-D7-F(9)-G-; (2x)
(Do chords of Chorus)

G D7 F(9)
What have I done to deserve such
a fate?

G D7 F(9) G
I realize I have left it too late;

G D7 F(9)
And so it's true, pride comes before
a fall,

G D7 F(9)
I'm tellin' you so that you won't
lose all.

(REPEAT CHORUS)

(REPEAT ADLIB WHILE FADING)

WHAT YOU'RE DOING

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIPO*

INTRO: (Drum solo)—
D-G- (2x)

D G
Look, what you're doing,

D G
I'm feeling blue and lonely.

Bm
Would it be too much

G
To ask of you

D-G-
What you're doin' to me?

D G
You got me running

D G
And there's no fun in it.

Bm
Why should it be so much

G
To ask of you

D-
What you're doin' to me?

REFRAIN:

G Bm
I've been waiting here for you,

G Bm
Wond'rin' what you're gonna do

E
And should you need a love

that's true

A pause

It's me.—

(Use chords of 2nd stanza)

Please, stop your lyin',

You got me cryin', girl.

Why should it be so much

To ask of you

G-
What you're doin' to me?

AD LIB:

D(7)-G(7)-D(7)-G(7)-Bm-G(7)-D-

(REPEAT REFRAIN & LAST STANZA)

CODA:

G D
What you're doin' to me?

G D-G-D pause
What you're doin' to me?

Every Little Thing

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIPO* A curve (—) would
mesh to slide up or down from one
chord to another.

INTRO: A-D, E pause

A D E7
When I'm walking beside her,

A G D
People tell me I'm lucky.

Bm Bm7 E7 A
Yes, I know I'm a lucky guy.

D E7
I remember the first time,

A G D
I was lonely without her.

Bm Bm7 E7 A
Yes, I'm thinking about her now.

CHORUS:

G
Ev'ry little thing she does,

(G-A) (G-A)
She does for me, yeah

G
And you know the thing she
does,

(G-A) (G-A)
She does for me, ooh.

(Use chords of 1st stanza)

When I'm with her I'm happy

Just to know that she loves me.

Yes, I know that she loves me now.

There is one thing I'm sure of,

I will love her forever

For I know love will never die.

(REPEAT CHORUS)

AD LIB: Use chords of 1st stanza

(REPEAT CHORUS)

CODA:

A-D, E A
Ev'ry little thing. (2x)

Everybody's Trying To Be My Baby

C. Perkins
(BEATLES-Parlophone)

NOTE: CIPO*

Well they took some honey ^{E(6) break}

from a tree, ^{E(6) break}

Dressed it up and they called it me. ^E

CHORUS:

^{E(7)} Everybody's trying to be

my baby.

^{B7} Everybody's trying to be

^{A7(or A9) E(7)} be my baby now.

^{(break) E(6) break} Woke up last night

^{E(6) break} half past four,

^E Fifth woman knockin' on my door.

(REPEAT CHORUS)

AD LIB: ^{E(7)}—^{A7}—^{E(7)}—

^{B7}—^{A7}—^{E(7)}—

^{(break) E(6) break} Went out last night,

^{E(6) break} I didn't stay late,

For a home

^E I had a 19th date.

(REPEAT CHORUS)

(REPEAT AD LIB 2x)

(REPEAT LAST STANZA & CHORUS)

(REPEAT 1ST STANZA & CHORUS)
break E7 (or E9)

BABY'S IN BLACK

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIPO*

INTRO: A—

^{A E} Oh, dear, what can I do,

^{D7 E} Baby's in black and I'm feelin' blue,

^{A D A} Tell me oh what can I do?

^A She thinks of him

^{A7 D} And so she dresses in black.

^A And though he'll never come back,

^{E A} She's dressed in black.

^{A E} Oh, dear, what can I do,

^{D7 E} Baby's in black and I'm feelin' blue,

^{A D A} Tell me oh what can I do?

^A I think of her

^{A7 D} But she thinks only of him

^A And though it's only a whim,

^{E A} She thinks of him.

REFRAIN:

^{F#m B7} Oh, how long will it take

^{D E} Till she sees the mistake she

^A has made?

^E Dear, what can I do?

^{D7} Baby's in black

^E And I'm feeling blue,

^{A D A} Tell me, oh what can I do?

AD LIB: A—E—D7—E—
A—D—A—

(REPEAT REFRAIN)

^A She thinks of him

^{A7 D} And so she dresses in black.

^A And though he'll never come back,

^{E A} She's dressed in black.

^{A E} Oh, dear, what can I do,

^{D7} Baby's in black

^E And I'm feelin' blue

^{A D A} Tell me oh what can I do?

ROCK 'N' ROLL MUSIC

C. Berry
(BEATLES-Parlophone)

NOTE: CIPO*

INTRO: E7-break

CHORUS:

[Just let me hear some of
That's why I go for] that
I started playin'

^{A(7)} rock 'n' roll music

Any old [way you choose it,
time you use it,

^{D(7)} It's got a back-beat you can't
lose it,

^{A(7)} Any old time you use it.

^{E7} [It's gotta be
All I got is] rock 'n' roll music

^{E7 A7} If you want to dance with me,
^{E7 A break} If you want to dance with me.

^{E7} I get no kick against modern jazz
^{A(7)} Unless they try to play it too
darn fast,



And lose the beauty of the melody^{D(7)}
 Until it sounds just like a symphony.^{E7}
 (REPEAT CHORUS)

I took my loved one over 'cross the^{E7}
 tracks,

So she can hear my man a-wailin'^{A(7)}
 sax,

I must admit they had a rockin'^{D(7)}
 band,

Man, they were blowin' like a^{E7}
 hurricane.

(REPEAT CHORUS)

Way down South they had a jubilee,^{E7}
 The Georgia folks they had a
 jamboree;^{A(7)}

They're drinkin' home-brew from a^{D(7)}
 wooden cup,

The folks a-dancin' there were all^{E7}
 shook up.

(REPEAT CHORUS)

Don't care to hear 'em play a-tango,^{E7}
 I'm in no mood to take a mambo;^{A(7)}

It's way too early for a congo,^{D(7)}

So keep a-rockin' that piano.^{E7}

(REPEAT CHORUS)

I'LL FOLLOW THE SUN

Lennon-McCartney
 (BEATLES—Parlophone)

NOTE: CIPO*

INTRO: C-C(9)-F-C-

G F(7)
 One day, you'll look
 C D7
 to see I've gone,

C Em(B)
 For tomorrow may rain,
 D7 G C-C(9)-F-C-
 So, I'll follow the sun.

G F(7)
 Someday, you'll know
 C D7
 I was the one,

C Em(B)
 But tomorrow may rain,
 D7 G C-C7-
 So, I'll follow the sun.

REFRAIN:

And now the time has come^{Dm}
 Fm C-C7-
 And so my love I must go;

And though I lose a friend,^{Dm}
 Fm C
 In the end, you will know.
 Dm
 Oh. —

G F(7)
 One day you'll find
 C D7
 that I have gone,

C Em(B)
 But tomorrow may rain,
 D7(A) G C-C(9)-F-C-
 So, I'll follow the sun.

AD LIB: G-F-C-D7-

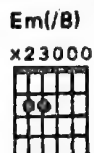
C Em(B)
 Yet tomorrow may rain,
 D7(A) G C
 So, I'll follow the sun.

(REPEAT REFRAIN)

(REPEAT 3RD STANZA EXCEPT LAST
 WORD)

C-C(9)-F-C
 sun.

ILLUSTRATED CHORDS:



MR. MOONLIGHT

R.L. Johnson
 (BEATLES—Parlophone)

NOTE: CIPO*

Original key is half tone (step)
 lower, i.e., F#.

INTRO:

G—
 Mister Moonlight!

G
 You came to me, one summer night,
 C
 And from your beam, you made
 G
 my dream;

Em
 And from the world, you sent
 my girl,

C
 And from above, you sent us
 G (break) (G, /A, /B,)
 love.

C
 And now she is mine,
 G E7
 I— think you're fine
 A(m)7 D7break
 'Cause we love you,
 G—
 Mister Moonlight.

G
 Mister Moonlight,
 Come again, please.

G
 Here I am on my knees,
 (break) (G, /A, /B,)
 Beggin' if you please.

C
 And the night, you don't come
 my way,

G
 (Woh—) I pray and pray for
 E7
 each day,

A7 D7(break)
 'Cause we love you,
 G—
 Mister Moonlight.

AD LIB: G—
 G— (break)

C
 And the night, you don't come
 my way,

G
 (Woh—) I pray and pray for
 E7
 each day,

A7 D7 break
 'Cause we love you,
 G—
 Mister Moonlight.

(REPEAT 2ND STANZA EXCEPT
 LAST WORD)

G—
 . . . Moonlight.

CODA: (Fade)

G
 Mister Moonlight.
 G
 Mister Moonlight.



I Don't Want To Spoil The Party

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIPO*

INTRO: G-D7(sus)-D7-G-

^G
I don't want to spoil the party
so I'll go,
I would hate my disappointment
^{D(m)7}
to show.

^{Em} ^{B7}
There's nothing for me here
^{Am7} ^{D7}
So I will disappear,
^G ^{F(9)}
If she turns up while I'm gone
^G
Please let me know.

^G
I've had a drink or two and I
don't care,
There's no fun in what I do
^{D(m)7}
if she's not there.

^{Em} ^{B7}
I wonder what went wrong,
^{Am7} ^{D7}
I've waited far too long,
^G ^{F(9)}
(But) I think I'll take a walk
^G
and look for her.

REFRAIN:

^G
Though tonight she's made
me sad,
^{Em} ^{A7} ^C ^{D7}
I still love her,
^G
If I find her I'll be glad,
^{Em} ^{A7} ^C ^{D7}
I still love her.

(REPEAT 1ST STANZA)

AD LIB: (Do chords of 2nd stanza)

(REPEAT REFRAIN & 2ND STANZA)

CODA:

NO REPLY

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIPO*

^{F(6)}
This happened once before

^{G(6)}
When I came to your door,

^C
No reply—

^{F(6)}
They said it wasn't you,

^{G(6)}
But I saw you peep through your
^C
window.

^{Am-Em(7)}
I saw the light—!

^{F(M7)-Em(7)}
I saw the light!

^{Dm}
I know that you saw me

^{G(6)} ^C
'Cause I looked up to see your face.

^{F(6)}
I tried to telephone,

^{G(6)}
They said you were not home,

^C
That's a lie—

^{F(6)}
'Cause I know where you've been,

^{G(6)} ^{C(6)}
I saw you walk in your door.

^{Am-Em(7)}
I nearly died!

^{F(M7)-Em(7)}
I nearly died!

^{F(6)}
'Cause you walked hand in hand

^{G(6)} ^C
With another man in my place.

REFRAIN:

^C
If I were you,

^E ^A
I'd realize that I

^{Dm}
Love you more

^F ^C
Than any other guy;

^C
And I'll forgive

^E ^A
The lies that I

^{Dm}
Heard before

^F ^C
When you gave me no reply.

(REPEAT 2ND STANZA)

CODA:

^{Am-Em7-}
No reply!

^{F(M7)-C(9)} ⁽⁸⁾
No reply!

ILLUSTRATED CHORD:



Words Of Love

B. Holly
(BEATLES-Parlophone)

INTRO: A-D-E- (4x)

^A
Hold me close and
^{D-E} ^A
Tell me how you feel,
^{D-E} ^A
Tell me love is real.
^{D-E-A-D-E-}
Hmm—

^A
Words of love you
^{D-E} ^A
Whisper soft and true,
^{D-E} ^{A D-}
Darling, I love you.
^{E-A-D-E-}
Hmm—

AD LIB: A-D-E- (3x)

(Use chords of 1st stanza)
Let me hear you say
The words I long to hear,
Darling, when you're near.
Hmm—

(REPEAT 2ND STANZA EXCEPT
LAST LINE)

^{E-A-D-} (2x) ^{E-A-D-E-A....}
Hmm— Abh—

SONGS from A HARD DAY'S NIGHT



A HARD DAY'S NIGHT

Lennon—McCartney
(BEATLES—Parlophone)

NOTE: CIPO*

INTRO: G7(sus) pause

It's been a hard day's night,
And I've been workin' like a dog;
It's been a hard day's night,
I should be sleepin' like a log.
But when I get home to you
I find the things that you do
Will make me feel alright.

You know I work all day
To get you money to buy you
things,

And it's worth it just to hear
you say

You're gonna give me everythin'.

So why I love to come home

'Cos when I get you alone

You know I feel okay

REFRAIN:

When I'm home

Em Everything seems to be right,
When I'm home
Em Feeling you holding me tight,
tight. (yeah!)

(REPEAT 1ST STANZA)

AD LIB: G-C-G-F-G-; (2x)

So why I love to come home
'Cos when I get you alone
You know I feel okay.

(REPEAT REFRAIN & 1ST STANZA)

CODA:

You know I feel alright,
You know I feel alright.

I Should Have Known Better

Lennon—McCartney
(BEATLES—Parlophone)

INTRO: G-D7-G-D7-; (2x)

G-D7-G- I - should have known better

with a girl like you,

That I would love ev'rything that

you do;

And I do, hey, hey, hey,

And I do. whos - oh

I - never realized what

D7 a kiss could be,
G D7 Em
This could only happen to me;
C B7
Can't you see, can't you see?

REFRAIN:

Em C
That when I tell you that I
G B7
love you, oh,

Em You're gonna say you love me,
G G7
too, hoo hoo hoo - oh,

C D7
And when I ask you to be
G-Em
mine,—

C D7
You're gonna say you love me,
G-D7-G-D7
too. so— oh,

G-D7-G- D7 G
I - should have realized a
D7 G-D7
lot o' things before

G D7
If this is love you gotta give me
Em
more.

C D7
Give me more, hey hey hey!
G-D7-G-D7-

Give me more.

AD LIB. (Do chords of 1st stanza)

(REPEAT 2ND STANZA & REFRAIN
EXCEPT LAST 2 CHORDS)

CODA: (Fade)

G D7 G-D7-
You love me, too.

(REPEAT)

IF I FELL

Lennon-McCartney
(BEATLES-Parlophone)

INTRO:

^{Ebm}
If I fell in love with you,
^D
Would you promise to be
^{Db} true,
^{Bbm}
And help me understand?
^{Ebm}
'Cause I've been in love before
^D
And I found that love was more
^{Em} Than just holding hands.
^{A7}
If I give my heart to you,
^{A7}
I must be sure.
^D ^{Em} ^{F*m} (Fm) ^{Em}
From the very start that you
^{A7} ^{D-Gm-A7-}
Would love me more than her
^D ^{Em} ^{F*m} (Fm) ^{Em}
If I trust in you, oh please
^{A7}
Don't run and hide,
^D ^{Em} ^{F*m} (Fm) ^{Em}
If I love you, too, oh please
^{A7} ^{D7}
Don't hurt my pride like her,
REFRAIN:

^G
'Cause I couldn't stand the pain,
^{Gm}
And I would be sad
^D ^{A7}
If our new love was in vain.
^D ^{Em} ^{F*m} (Fm) ^{Em}
So I hope you see that I
^{A7}
Would love to love you,
^D ^{Em} ^{F*m} (Fm) ^{Em}
And that she will cry
^{A7} ^{D7}
When she learns we are two,
(REPEAT REFRAIN)
(REPEAT LAST STANZA EXCEPT
LAST WORD)
^D
...two.

CODA:

^{Gm} ^{D-Gm-D}
If I fell in love with you.

OPI: Chord Fm in parenthesis (Fm)
may also be played Fdim.

I'm Happy Just To Dance With You

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIPO*

INTRO: C*m--F*m, G* (2x)

^{C*m}
Before this dance is through
^{F*m} ^{G*}
I think I'll love you, too,
^A ^B
I'm so happy when you dance
^{E-B-}
with me

^E ^{G*m} (Gm)
I don't wanna kiss or hold your
^{F*m-B-}
hand,

^E ^{G*m} (Gm) ^{F*m-B7-}
If it's funny try an' understand;

^A ^{F*m}
There is really nothin' else I'd
^{E-C*m-}
rather do,

^A ^{B(aug)}
'Cause I'm happy just to dance
^{E-C*m-}
with you.

^E ^{G*m} (Gm)
I don't need to hug or hold you
^{F*m-B-}
tight,

^E ^{G*m} (Gm)
I just wanna dance with you all
^{F*m-B-}
night;

^A ^{F*m}
In this world there's nothing I
^{E-C*m-}
would rather do,

^A ^{B(aug)}
'Cause I'm happy just to dance
^E
with you.

CHORUS:

^{C*m} ^{F*m, G*}
Just to dance with you (oh oh)

^{C*m} ^{F*m, G*}
Is ev'rything I need. (oh oh)

^{C*m}
Before this dance is through

^{F*m} ^{G*}
I think I'll love you too,

(oh oh . . .)

^A ^B
I'm so happy when you dance
^{E-B-}
with me.

^E ^{G*m} (Gm)
If somebody tries to take my
^{F*m-B-}
place,

^E ^{G*m}
Let's pretend we just can't see
^(Gm) ^{F*m-B-}
his face;

^A ^{F*m}
In this world there's nothin' I
^{E-C*m-}
would rather do,

^A ^{B(aug)}
'Cause I'm happy just to dance
^E
with you.

(REPEAT CHORUS)

(REPEAT LAST STANZA EXCEPT
LAST LINE)

^A ^{B(aug)}
I've discovered I'm in love with
^{C*m-} ^{F*m} ^{G*}
you, oh, oh,

CODA:

^A ^{B(aug)}
'Cause I'm happy just to dance
^{C*m-}
with you.

^{F*m} ^{G*m} ^{A(6)} ^{B(6)} ^E
Oh, oh, oh, oh, oh!

And I Love Her

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIPO*

INTRO: F*m--E(6)--

^{F*m} ^{C*m}
I give her all my love,

^{F*m} ^{C*m}
That's all I do;

^{F*m} ^{C*m}
And if you saw my love

^A ^B
You'd love her too,

^E
I love her.

^{F*m} ^{C*m}
She gives me everythin',

^{F*m} ^{C*m}
And tenderly;

^{F*m} ^{C*m}
The kiss my lover brings

^A ^B
She brings to me,

^E
And I love her.

REFRAIN:

^{C*m} ^B
A love like ours

^{C*m} ^{G*m}
Could never die,

C^m As long as I have you
B-B7-
near me.

F^m Bright are the stars that shine,
F^m Dark is the sky;

F^m I know this love of mine

A Will never die,
E
And I love her.

AD LIB:

Gm-Dm-; (3x) Bb-C-F(6)-

(REPEAT 3RD STANZA, MOVING
CHORUS ONE TONE (STEP/DEGREE)
HIGHER, i.e., key of F)

CODA:

Gm-Dm-
Gm-D

TELL ME WHY

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIPO*

INTRO: Em7, A7, (4x)

CHORUS:

(A7) D-Bm
Tell me why you cried,

Em7 And why you lied to me,

A7 D-Bm
Tell me why you cried,

Em7 A7(sus) D-Bm-Em7, A7,
And why you lied to me.

D Bm
Well, I gave you ev'rythin' I had,

Em7 A7
But you left me sittin' on my own;

D Bm
Did you have to treat me oh, so bad?

Em7 A
All I do is hang my head and moan.

(REPEAT CHORUS)

D
If it's somethin' that I've said
Bm
or done,

Em7 A7
Tell me what and I'll apologize,

D Bm
If you don't I really can't go on

Em7 A7
Holding back these tears in my eyes.

(REPEAT CHORUS EXCEPT LAST
WORD)

D-D7-
... me.

REFRAIN:

G(7)
Well, I beg you on my bended
knees,

A7
If you'll only listen to my pleas.

Bm
Is there anything I can do

Em7
'Cause I really can't stand it,

A7 D-(break)
I'm so in love with you.

(REPEAT CHORUS EXCEPT LAST
WORD)

Bm-Bb-A7(sus)-A(6)-D
... me.

CAN'T BUY ME LOVE

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIPO*

INTRO:

Am-Em-
Can't buy me love,-

Am-Em
love,-

Dm7-G7-
Can't buy me love,-

C(7)
I'll buy you diamond ring,
my friend

If it makes you feel alright;

F(7)
I'll get you anything, my friend,

C(7)
If it makes you feel alright.

G7 F(7)(break)
'Cause I don't care too much

for money,

F(7) C(7)
(For) Money can't buy me love.

C(7)
I'll give you all I've got to give

If you say you love me, too;

F(7)
I may not have a lot to give,

C(7)
But what I've got I'll give to you,

G7 F(7)(break)
I don't care too much

for money,

F(7) C(7)
Money can't buy me love.

CHORUS:

Em7-Am7-
Can't buy me love,
C(7)
Everybody tells me so.

Em7-Am7
Can't buy me love,
Dm7 G7(6)-
No, no, no,- no!

C(7)
Say you don't need no diamond
rings

And I'll be satisfied.

F(7)
Tell me that you want

The kind of things

C(7)
That money just can't buy

G7 F(7)(break)
I don't care too much

for money
F(7) C(7)-(G7-)
Money can't buy me love.

AD LIB: (Do chords of 2nd stanza)

(REPEAT CHORUS & 3RD STANZA)

CODA:

Em7-Am7-
Can't buy me love,-
Em7-Am7-
love,-

Dm7-G7(6)-C(7)-
Can't buy me love,- oh! C(7)

ANY TIME AT ALL

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIPO*

CHORUS:

(Break) Bm
Any time at all

D A
Any time at all

Bm
Any time at all

G
All you've gotta do is call

A D-
And I'll be there.

D F^m7/(Db)
If you need somebody to love,

Bm Gm/(Bb)
Just look into my eyes,

D(A) A/(C*)
I'll be there to make you feel right.

D F^m7/(Db)
If you're feelin' sorry and sad,

Bm Gm/(Bb)
I'd really sympathize.

D(A) A/(C*)
Don't you be sad, just call

D-D(break)
me tonight.

(REPEAT CHORUS)

D If the sun has faded away, ^{F#m7(♭Db)}
 Bm I'll try to make it shine, ^{Gm(♭Bb)}
^{D(♯A)} There's nothing I— won't do. ^{A(♯C*)}
 D If you need a shoulder to cry on, ^{F#m7(♭Db)}
 Bm I hope it will be mine. ^{Gm(♭Bb)}
^{D(♯A)} Call me tonight,
^{A(♯C*)} And I'll come to you. ^{D—D(break)}

(REPEAT CHORUS)

AD LIB: A(7)——G—A—G—A—D—
 (REPEAT CHORUS) ^{D(break)}

CODA:

Any time at all, ^G

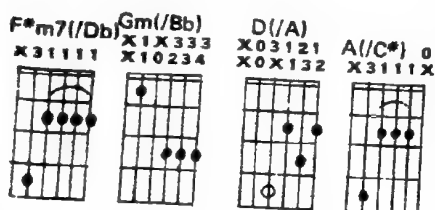
All you've gotta do is call ^A

And I'll be there. ^{D—}

OPI: • D at the end of the stanzas and
 chorus and adlib could be played:

D(sus), D, D(9), D, D—

ILLUSTRATED CHORDS:



I'LL CRY INSTEAD

Lennon—McCartney
 (BEATLES—Parlophone)

NOTE: CIPO*

INTRO: G—

^G I got ev'ry reason on earth to be mad;

'Cause I've just lost the only girl

^{D7} I had;

^{C7} If I could get my way,

I'd get myself locked up today,

^G But I can't, so I cry instead. ^{D7} ^G

^G I got a chip on my shoulder that's
 bigger than my feet,

^{D7} I can't talk to people that I meet;

^{C7} If I could see you now,

I'll try to make you sad somehow,

^G But I can't, so I cry instead. ^{D7} ^G

REFRAIN:

^{Bm} Don't wanna cry when there's
 people there,

^A I get shy when they start to stare,

^D I'm gonna hide myself away,

— hay,

^{Em} But I'll come back again ^A
^{D7} someday.

^G And when I do you'd better hide
 all the girls,

('Cause) I'm gonna break their
^{D7} hearts all 'round the world;

^{C7} Yes, I'm gonna break 'em in two,

[I'll] (pause) show you what your lovin'
 [And] man can do,

[Until] ^G then, I'll cry instead. ^{D7} ^G
 [But 'til]

(REPEAT REFRAIN & LAST STANZA) ^G

OPI: G is actually played in this manner:
 G-C(6)(♭D)-G-C(6)(♭D)-;





THINGS WE SAID TODAY

Lennon-McCartney
(BEATLES-Capitol)

INTRO: Am-Em7- (2x)

Am Em7 Am Em7-
You say you will love me
Am Em7 Am-Em7-
If I have to go;
Am Em7 Am Em7-
You'll be thinking of me,
Am Em7 Am-
Somehow, I will know.
C C7
Someday when I'm lonely,
F Bb
Wishing you weren't so far away,
Am Em7 Am Em7-
Then I will remember
Am Em7 Am-Em7- (2x)
Things we said today.
Am Em7 Am Em7-
You say you'll be mine, girl,
Am Em7 Am-Em7-
Till the end of time;
Am Em7 Am Em7-
These days such a kind, girl,
Am Em7 Am-
Seems so hard to find.
C C7
Someday when we're dreaming,
F Bb
Deep in-love not a lot to say,
Am Em7 Am Em7-
Then we will remember
Am Em7 A
Things we said today.

REFRAIN:

D7
Me, I'm just the lucky kind,
B7 E7
Love to hear you say that love

A
is love;
D7
And though we may be blind,
B7 Bb
Love is here to stay
Am
And that's enough

Em7 Am Em7-
To make you mine, girl,
Am Em7 Am-Em7-
Be the only one;
Am Em7 Am Em7-
Love me all the time, girl,
Am Em7 Am-
We'll go on and on.
C C7
Someday when we're dreaming,
F Bb
Deep in-love not a lot to say
Am Em7 Am Em7-
Then we will remember
Am Em7 A
Things we said today.

(REPEAT REFRAIN & LAST STANZA
EXCEPT LAST WORD)

Am-Em7- (4x)
... today.

WHEN I GET HOME

Lennon-McCartney
(BEATLES-Parlophone)

CHORUS:

A(7)
Whoa-ah,-
A(7)
Whoa-ah,-
D7
I got a whole lot of things to

G7
tell her
Am-G7-
When I get home.
C7 F7
Come on, I'm on my way,
C7
'Cause I'm a-gonna see my baby
F7
today;
C7
I've got a whole lot of things
F7 G7
I've gotta say to her.
(REPEAT CHORUS)
C7 F7
Come on, if you please,
C7 F7
I've got no time for trivialities;
C7
I've got a girl who's waiting home
F7 G7
for me tonight.

(REPEAT CHORUS EXCEPT LAST
CHORD)

REFRAIN:

C(7)
When I'm getting home tonight,
Am
I'm gonna hold her tight,
C(7)
I'm gonna love her till the
Am
cows come home.
F G7
I bet I'll love her more
F G7 Am-G7-
Till I walk out that door again.
C7 F7
Come on, let me through
C7
I've got so many things I've got
F7
to do

YOU CAN'T DO THAT

J. Lennon—P. McCartney
(BEATLES—Parlophone)

NOTE: CIPO*

INTRO: G7—

G7
I got somethin' to say that
might cause you pain;
If I catch you talkin' to that boy
again.

CHORUS:

[I'm gonna—] C7 (or C9)
[I think I'll] let you down
[I know I'll—]
(let you down)

And leave you flat (gonna let you,
gonna leave you flat)

Because [I] D7(+9) pause
[I've] told you before

C7 (or C9) G7—(D7—)
Oh, you can't do that.

G7
Well, it's the second time I've
caught you talkin' to him.

Do I have to tell you one more time

I think it's a sin?

(REPEAT CHORUS)

REFRAIN:

B7—Em
Ev'rybody's green
Am Bm
'Cause I'm the one who won
G
your love,

B7—Em
But if they'd seen

Am
You're talking that way,

Bm D7
They'd laugh in my face.

G7
So, please listen to me

If you wanna stay mine.

I can't help my feelin's,

I'll go out of my mind.

(REPEAT CHORUS)

AD LIB: (Do chords of 1st stanza and
chorus)

(you can't do that)

(REPEAT REFRAIN)

(REPEAT 3RD STANZA & CHORUS,
EXCEPT LAST WORD)

G pause F, F#G
that.

And I Love Her

Lennon—McCartney
(BEATLES—Parlophone)

NOTE: CIPO*

INTRO: F#m—E(6)—

F#m C#m
I give her all my love.

F#m C#m
That's all I do;

F#m C#m
And if you saw my love

A B
You'd love her too,

E
I love her.

F#m C#m
She gives me everythin',

F#m C#m
And tenderly;

F#m C#m
The kiss my lover brings

A B
She brings to me,

E
And I love her.

REFRAIN:

C#m B
A love like ours

C#m G#m
Could never die;

C#m G#m
As long as I have you
B-B7—
near me.

F#m C#m
Bright are the stars that shine,

F#m C#m
Dark is the sky;

F#m C#m
I know this love of mine

A B
Will never die,

E
And I love her.

AD LIB:

Gm—Dm—: (3x) Bb—C—F(6)—

(REPEAT 3RD STANZA, MOVING
CHORUS ONE TONE (STEP/DEGREE)
HIGHER. i.e., key of F)

I'LL BE BACK

Lennon—McCartney
(BEATLES—Parlophone)

NOTE: CIPO*

INTRO: A—

Am
You know,

G(6) FM7
If you break my heart I'll go.

E A—
But I'll be back again;

'Cause I

G(6) FM7
Told you once before goodbye,

E A—
But I came back again.

F#m
I love you so, oh

Bm
I'm the one who wants you,

E
Yes, I'm the one who wants you,

D E D E
Oh—ho, oh—ho.

Am
Oh, you

G(6) FM7
Could find better things to do,

E A—
Than to break my heart again,

Am
This time,

G(6) FM7
I will try to show that I'm

E A—
Not trying to pretend.

REFRAIN:

Bm-Bm(+M7)-Bm7—
I— thought that you

C#m(7)
would realize

F#m

That if I ran away from you,

B7
That you would want me too

D E
But I've got a big surprise.

D E D E
Oh—ho, oh—ho.

Am
Oh, you

G(6) FM7
Could find better things to do

E A—
Than to break my heart again.

Am
This time

G(6) FM7
I will try to show that I'm

E A—
Not trying to pretend.

F#m
I wanna go, oh

Bm
But I hate to leave you,

E
You know I hate to leave you.

D E D E
Oh—no, oh—ho.

CODA: (Fade)

Am
Oh, you,

G(6) FM7
If you break my heart I'll go,

E A—
But I'll be back again.

Am—A—

SONGS from HELP!

THE BEATLES



HELP

Lennon-McCartney
(BEATLES-Parlophone)

INTRO:

^{Bm}
(Help!) I need somebody!
^G
(Help!) Not just anybody,
^{E7}
(Help!) You know I need some-
one!
^{A7} pause
(Help!)

^A When I was younger, so much
^{C#m}
younger than today,

^{F#m} I never needed anybody's help in
^{G A}
any way.

^A But now these days are gone,
^{C#m}
I'm not so self-assured.

^{F#m} Now I find I've changed my mind,
^{D G A}
I've opened up the doors.

REFRAIN:

^{Bm}
Help me if you can, I'm feelin'
down,

^G
And I do appreciate you being
'round.

^{E(7)}
Help me get my feet back on
the ground,

^{A7} hold
Won't you please, please help
^A
me?

^A And now my life has changed in
^{C#m}
oh, so many ways.

^{F#m} My independence seems to vanish
^D
^{G A}
in the haze.

^A But ev'ry now and then I feel so
^{C#m}
insecure,

^{F#m} I know that I just need you like
^{D G A}
I've never done before.

(REPEAT REFRAIN & 1ST STANZA)

(REPEAT REFRAIN, EXCEPT LAST
WORD)

^{F#m}
... me!

^A
Help me! Help me -- ooh--

THE NIGHT BEFORE

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIPO*

INTRO: D7 -- F7 -- G7 -- A7 --

^{D(7)} ^{C(7)} ^{G(7)}
We said our goodbye-- (ahh-- the
^{A(7)}
night before),

^{D(7)} ^{C(7)} ^{G(7)}
Love was in your eyes-- (ahh-- the
^{A(7)}
night before);

^{Bm} ^{Gm}
Now, today I'm fine,

^{Bm} ^{Gm}
You will change your mind,

^{D(7)} ^{G(7)}
(Ah) Treat me like you did the

^G
I will remember you by,

^{Bm} ^{E(7)}
When I think of things we did

^{A(7)}
It makes me wanna cry--

(REPEAT 1ST STANZA)

AD LIB: D(7) - C(7) - G(7) A(7) (2x)

^{Bm} ^{Gm}
When I held you near

^{Bm} ^{Gm}
You were so sincere,

^{D(7)} ^{G(7)}
Treat me like you did the

^D
night before.

(REPEAT REFRAIN & 2ND STANZA)

^D
Ah-Like the night before

^{D(7) - F - G}
night before.

^{D(7)} ^{C(7)} ^{G(7)}
Were you telling lies-- (ahh-- the
^{A(7)}
night before)?

^{D(7)} ^{C(7)} ^{G(7)}
Was I so unwise-- (ahh-- the
^{A(7)}
night before)?

^{Bm} ^{Gm}
When I held you near

^{Bm} ^{Gm}
You were so sincere,

^{D(7)} ^{G(7)}
(Ah) Treat me like you did the

^D
night before.

REFRAIN:

^{Am} ^{D(7)}
Last night is th night

You're Going To Lose That Girl

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIPO*

INTRO:

^E You're gonna lose that girl
(yes, yes, you're gonna lose that girl)

^{F#m7} You're gonna lose that girl
(yes, yes, you're gonna lose that girl)

^E If you don't take her out tonight
^{G#7} She's gonna change her mind,
(she's gonna change her mind)

^E And I will take her out tonight,
^{G#7} And I will treat her kind.
(I'm gonna treat her kind)

(REPEAT INTRO)

^E If you don't treat her right,
^{G#7} my friend,
^{F#m7} You're gonna find her gone,
(yes, yes, you're gonna lose that girl)

^E Cause I will treat her right and then
^{G#7} You'll be the lonely one.
(you're not the only one)

CHORUS 1:

^E You're gonna lose that girl;
(yes, yes, you're gonna lose that girl)

^{F#m7} You're gonna lose that girl,
(yes, yes, you're gonna lose that girl)

^{F#m7-D-} You're gonna lose—
(yes, yes, you're gonna lose that girl)

REFRAIN:

^G I'll make a point of takin' her
^C away from you;

(watch what she'll do) yeah

^G The way you treat her
^C What else can I do?

AD LIB: (Do chords of 1st stanza)
(you're gonna lose that girl)
(you're gonna lose that girl)

(REPEAT CHORUS 1 & REFRAIN)
(REPEAT 1ST STANZA)

CHORUS 2:

^E You're gonna lose that girl,
(yes, yes, you're gonna lose that girl)

^{F#m7} You're gonna lose that girl,
(yes, yes, you're gonna lose that girl)

^{F#m7-D-} You're gonna lose—

^A that girl.

(yes, yes, you're gonna lose that girl)

TICKET TO RIDE

Lennon-McCartney
(BEATLES-Parlophone)

INTRO: (A—)
A—

^A I think I'm gonna be sad,

I think it's today, yeh!

The girl that's drivin' me mad
^{Bm7-E-} Is going away.

You've Got To Hide Your Love Away

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIPO*

INTRO: G—

^G Here I stand (with) head in hand,
^D Turn my face to the wall.

^G If she's gone I can't go on

^C Feelin' two foot small.—

^G Ev'rywhere people stare

^C Each and ev'ry day.

CHORUS:

^{F#m} (Ah) She's got a ticket to ride,
^{F#m} She's got a ticket to ride;
^{F#m} She's got a ticket to ride,
^{A (pause)} But she don't care.

^A She said that livin' with me
Is bringin' her down, yeh!
For she would never be free
^{Bm7-E} When I was around.

(REPEAT CHORUS)

REFRAIN:

^{D7} I don't know why she's riding
so high,

She ought to think right,

She ought to do right by me.

^{D7} Before she gets to sayin' good-
bye,

She ought to think right,

She ought to do right by me.

(REPEAT 1ST STANZA & CHORUS)

(REPEAT REFRAIN)

(REPEAT 2ND STANZA & CHORUS)

CODA:

^A My baby don't care

(REPEAT CODA 4 TIMES WHILE
FADING)

^G I can see them laugh at me
^C And I hear them say.—
^{F-C(E)-D—}

CHORUS:

^G "Hey, you've got to hide your
^{D—} love away!"

^G "Hey, you've got to hide your
^{D—} love away!"

^G How can I even try?

^C I can never win,

^G Hearin' them, seein' them

^C In the state I'm in.—
^{F-C(E)-D—}

^G How could she say to me,

C F-C/E1-
"Love will find a way?"
G D F G
Gather 'round, all you clowns,
C F-C/E1-D-
Let me hear you say,—

(REPEAT CHORUS)

AD LIB: G-D-F-G-
C-F-C/E1-
G-D-F-G-
C-F-G

OPI: • D— in the chorus, could be
played Dsus-D-D(9)-D—

ILLUSTRATED CHORD:



I NEED YOU

G. Harrison
(BEATLES-Parlophone)

NOTE: CIPO*

INTRO: A pause, A pause,

A D
You don't realize how much
A (or ICP)
I need you,

A D
Love you all the time and never
A7
leave you.

F*m C*m
Please come on back to me.

F*m Bm
I'm lonely as can be.
A (or ICP)
I need you.

A D
Said you had a thing or two
A (or ICP)
to tell me.

A D
How was I to know you would
A7
upset me?

F*m C*m
I didn't realize

F*m Bm
As I looked in your eyes
A (or ICP)
You told me.

REFRAIN:

[Oh, yes] D
[But when] you told me,

E
You don't want my lovin'
A
anymore;

D
That's when it hurt me

E
And feeling like this,
B7 E-
I just can't go on anymore.

A D
Please remember how I feel
A (or ICP)
about you,

A D
I could never really live
A7
without you;

F*m C*m
So, come on back and see
F*m Bm
Just what you mean to me.

A (or ICP)
I need you.

(REPEAT REFRAIN)
(REPEAT LAST STANZA)

CODA:

F*m
I need you.
DM7 A (or ICP)-
I need you.

OPI:

• The intro is actually played:
A, A(9) pause, A(sus), A pause

• A7 is actually played
A, A7 pause, A(sus), A pause

• ICP = intro chord pattern

ANOTHER GIRL

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIPO*

A7-D7
For I have got
(another girl.)
A7-D7
(another girl.)

A G
You're making me say that
D(7)
I've got nobody but you,

A G
But as from today,
A D(7)
Well, I've got somebody else new.

D
I ain't no fool and I don't take
E break
what I don't want.

A7-D7 A7-D7
For I have got (another girl.)
(another girl.)

A G
She's sweeter than all the girls
D(7)
And I've met quite a few,

A G
Nobody in all the world

A D(7)
Can do what she can do,
D
And so I'm telling you,
E break
This time you'd better stop.

REFRAIN:

A7-D7 A7-D7
For I have got (another girl.)
G G7
Another girl who will love me
C
till the end.

G7 C
Through thick and thin
E7 A-E7-
She will always be my friend.

A G
I don't wanna say that
D(7)
I've been unhappy with you,
A G
But as from today,
A D(7)
Well I've seen somebody that's new.

D
I ain't no fool and I don't take
E break
what I don't want.

(REPEAT REFRAIN)
(REPEAT LAST STANZA)

CODA:

A7-D7 A7-D7
For I have got (another girl.)
A7-D7
(another girl.)
A7
(another girl.)



YOU LIKE ME TOO MUCH

G Harrison
(BEATLES-Parlophone)

NOTE: CIPO*

INTRO: G Bb(6), D7(sus), G pause

Though you've gone away this morning,
Am7

You'll be back again tonight.
C G(7)

Telling me there'll be no next time
Am7

If I just don't treat you right.
G G(7)

You'll never leave me
Bm7

And you know it's true.
D7

Cause you like me too much
G(7) C

And I like you.
D7

You've tried before to leave me
Am Am7 C G(7)

But you haven't got the nerve
Am Am7

To walk out and make me lonely
C G(7)

Which is all that I deserve.
Bm7

You'll never leave me
Bm7 D7

And you know it's true,
G(7) C

Cause you like me too much
D7

And I like you.

REFRAIN:

Em7 A7
I really do,

And it's nice when you believe me,
A7

E A A7 D7
If you leave me,

Am Am7
I will follow you

And bring you back where
C

you belong
G(7)

Cause I couldn't really stand it.
Am Am7

I admit that I was wrong.
C G(7)

I wouldn't let you leave me
Bm Bm7

D7
'Cause it's me.
G(7) C

'Cause you like me too much

D7
And I like you.

AD LIB

G
C(7) — G — D7 —

G(7) C
'Cause you like me too much

D7
And I like you.

(REPEAT REFRAIN)

(REPEAT 3RD STANZA)

CODA:

G(7) C
'Cause you like me too much

D7
And I like you.

AD LIB: G — Bb(6) — D7(sus) — G

OPT: *D7 could be D9.

ACT NATURALLY

V. Morrison—J. Russel
(BEATLES-Parlophone)

NOTE: CIPO*

INTRO: D7—G—

G C
They're gonna put me in the movies,

G
They're gonna make a big star out of me.
D7

G
We'll make a film about a man that's sad and lonely,
C

D7
And all I got to do is act nat'rally.
G (break)

REFRAIN:

D7
Well, I'll bet you

G
I'm gonna be a big star,

D7
Might win an Oscar,

G
You can never tell.

D7
The movies gonna make me a big star,
G

A7
'Cause I can play the part so well.
D7

G
Well, I hope you'll come and see

C
me in the movies,
G
Then I'll know that you will plainly see
D7

G
The biggest fool that ever hit the big time
C

D7
And all I got to do is act nat'rally.
G (break)

AD LIB: D7—G—; (2x)

G
We'll make the scene about the man that's sad and lonely
C

G
And beggin' down upon his bended knees
D7

G
I'll play the part that I won't need rehearsin'
C

D7
All I have to do is act nat'rally.
G

(REPEAT REFRAIN)
(REPEAT 2ND STANZA)

AD LIB: D7—G—

IT'S ONLY LOVE

Lennon—McCartney
(BEATLES-Parlophone)

NOTE: CIPO*

INTRO: C—Am—;(2x)

C Em(7/B) Bb F G—
I get high when I see you go by,
G(aug)

My, oh my,

C Em(7/B) Bb F
When you sigh, my mind inside just flies,
G

G(aug)
Butterfly.

F G
Why am I so shy

C Am
When I'm beside you?

CHORUS:

Bb G
It's only love and that is all,
C Am

Why should I feel the way I do;
Bb G

It's only love and that is all,
F G

But it's so hard loving you.

C Em(7/B) Bb F
Is it right that you and I should

^G fight,
^{G(aug)} Every night?
^C Just the sight of you ^{Em(/B)} makes night
^{Bb} time bright,
^F

^{G(aug)} Very bright.
^F Haven't I the right to make it
^C up, girl?
^{Am}

(REPEAT CHORUS)

^F Yes, it's so hard,
^G Loving you, loving you.—
^(Ad lib)

AD LIB: C—Am—;(3x) C

OPI: The first two F chords of the 1st and 2nd stanza could be played F/A.

TELL ME WHAT YOU SEE

Lennon—McCartney
 (BEATLES—Parlophone)

NOTE: CIPO*

INTRO: G—

^G If you let me take your heart,
^C I will prove to you,
^D We will never be apart,
^G If I'm part of you.

CHORUS:

^C [Open up your eyes now!]
^G [Look into these eyes now!]

^C Tell me what you see.

^C [It is no surprise now,
^G [Don't you realize now,

^C What you see is me.

^G Big and black the clouds may be,
^C Time will pass away,
^D If you put your trust in me,
^G I'll make bright your day.

(REPEAT CHORUS)

^{G7} Tell me what you see.
^{C(pause)}

AD LIB: G—D—G—

^G Listen to me one more time,

^G How can I get through?
^C Can't you try to see that I'm
^D Tryin' to get to you?
^G

(REPEAT CHORUS)

^{G7} Tell me what you see.
^{C(pause)}

(REPEAT AD LIB)

(REPEAT LAST STANZA)

(REPEAT CHORUS)

^{G7}—C pause, G
 Umm—

YESTERDAY

Lennon—McCartney
 (BEATLES—Parlophone)

NOTE: CIPO*

INTRO F—

^F Yesterday, all my troubles seemed
^{Em7} so far away,
^{A7}

^{Bb} Now it looks as though they're here
^{C7} to stay.

^{C(/E)} Oh, I believe in yesterday.

^F Suddenly / I'm not half the man I
^{Em7} used to be,
^{A7}

^{Bb} There's a shadow hanging over me,
^{C7} Oh, yesterday came suddenly.

REFRAIN:

^{Em7} Why she had to go, I don't know

^C She wouldn't say.

^{Em7} I said something wrong now I
^{A7} long for yesterday.

^F Yesterday, love was such an easy
^{Em7} game to play,

^{Bb} Now I need a place to hide away,
^{C(/E)} Oh, I believe in yesterday.

(REPEAT REFRAIN, LAST STANZA)

^F Mm mm mm mm mm.—
^G

OPI:

- Em7 could be Em7(sus)
- Dm7 is actually a Dm chord played with a C bass, Dm/C.

Dizzy Miss Lizzie

L. Williams
 (BEATLES—Parlophone)

NOTE: CIPO*

INTRO: A—
 D—A—
 E—D—A—E—

^A You make me dizzy, Miss Lizzie,
^D The way you rock and roll.

^D You make me dizzy, Miss Lizzie
^A When we do the stroll.

^E Come on, Miss Lizzie,
^D Love me 'fore I grow too old.

^A Come on and kiss me, baby.
^D Put your little hand in mine.

^D You make me dizzy, Miss Lizzie,
^A (Oh) Girl, you look so fine.

^E You're just a-rocking and a-rolling.

^D (Girl) I sure do wish you were
^{A—(E—)} mine. (aw!)

AD LIB: (Do chords of intro)
 (Aw!)
 (Huh!)

^A You make me dizzy, Miss Lizzie,
^D When you call my name.

^D Hoo-baby!

^A Say you're drivin' me insane.

^E Come on, come on, come on,
^D baby!

^D I wanna be your lovin' man. (aw!)
 (REPEAT AD LIB)

^A Gonna tell your mama
^D I want you to be my bride.

^D Gonna tell your brother

^A Ah, baby, don't you run and hide.

^E You make me dizzy, Miss Lizzie
^D Girl, I wanna marry you.
 (REPEAT 2ND STANZA)



I've Just Seen A Face

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIPO*

INTRO: F*m—D—E-D-

^A
I've just seen a face,

I can't forget the time or place

Where we just met, ^{F*m}

She's just the girl for me

And I want all the world to see

^D
we've met.

D-E-A-
Mmm—

^A
Had it been another day
I might have looked the other way,

^{F*m}
And I'd have never been aware.

^D
But as it is I'll dream of her tonight.

^D ^E ^A
Da da da dadada—

CHORUS:

^E
Fallin',

^D
Yes, I am fallin',

^A ^D
And she keeps callin' me

^A
back again.

^A
I have never known
The like of this, I've been alone,
And I have missed things, ^{F*m}
And kept out of sight,
For other girls were never quite

^D
like this.

^{D—} ^{E-A—}
La ra ran . . .

AD LIB: (Use chords of 1st stanza)

(REPEAT CHORUS)

(REPEAT 1ST STANZA)

(REPEAT CHORUS 3X, EXCEPT LAST
WORD DURING LAST TIME)

^{D-E-A}
. . . again.

SONGS from RUBBER SOUL

RUN FOR YOUR LIFE

Lennon—McCartney
(BEATLES—Parlophone)

NOTE: CIPO*

INTRO: (D—)

D—

(Well,) I'd rather see you dead,

little girl

Than to be with another man.

You'd better keep your head,

little girl

Or I won't know where I am.

CHORUS:

You'd better run for your life

If you can, little girl,

Hide your head in the sand,

little girl.

Catch you with another man,

That's the end, little girl.

(REPEAT INTRO)

Well, you know that I'm a
wicked guy,

And I was born with a jealous mind.

And I can't spend my whole life

Tryin' just to make you toe
the line.

(REPEAT CHORUS)

AD LIB: D—G7—D—

D A7—D—
Let this be a sermon,
I mean everything I said.

D
Baby, I'm determined

And I'd rather see you dead.

(REPEAT CHORUS)

(REPEAT INTRO & 1ST STANZA)

(REPEAT CHORUS & INTRO)

CODA: (Fade)

Na na na

Na na na

(REPEAT)

NORWEGIAN WOOD

(This Bird Has Flown)

Lennon—McCartney
(BEATLES—Parlophone)

INTRO: E—
E—

I once had a girl,

Or should I say she once had me;

She showed me her room,

Isn't it good, Norwegian Wood.

She asked me to stay and she told

me to sit anywhere,

So I looked around and I noticed

there wasn't a chair.

I sat on a rug biding my time,
Drinking her wine,

We talked until two

And then she said, "it's time

for bed."

AD LIB: (Do Intro)

She told me she worked in the

morning and started to laugh,



Em
I told her I didn't and crawled off
to sleep in the bath.

E
And when I awoke I was alone, this
bird has flown,

E
So I lit a fire,
Isn't it good, Norwegian Wood.

CODA: E—

YOU WON'T SEE ME

Lennon—McCartney
(BEATLES—Parlophone)

NOTE: CIPO*

INTRO: D-A(pause) (/A, /Ab, /Gb, /E)

A B(7)
When I call you up,

Your line's engaged.

A B(7)
I have had enough,

D A
So act your age.

A7 D
We have lost the time

Dm A
That was so hard to find,

A B(7)
And I will lose my mind

D A (pause)
If you won't see me,

(/A) (/Ab) (/Gb) (/E)
(you won't see me)

D A (pause)
You won't see me.

(/A) (/Ab) (/Gb) (/E)
(you won't see me)

A B(7)
I don't know why you

D A
Should want to hide,

A B(7)
But I can't get through,

My hands are tied.
 I don't want to stay.
 I don't have much to say.
 But I can turn away
 And you won't see me.
 (1/A) (1/Ab) (1/Gb) (1/E)
 (you won't see me)
 You won't see me.
 (1/A) (1/Ab) (1/Gb) (1/E)
 (you won't see me)

REFRAIN:

Time after time
 You refuse to even listen;
 I wouldn't mind
 If I knew what I was missin'.
 Though the days are few,
 They're filled with tears.
 And since I lost you
 It feels like years.
 Yes, it seems so long
 Girl, since you've been gone,
 And I just can't go on
 If you won't see me,
 (1/A) (1/Ab) (1/Gb) (1/E)
 (you won't see me)
 You won't see me.
 (1/A) (1/Ab) (1/Gb) (1/E)
 (you won't see me) (yeah!)

(REPEAT REFRAIN & LAST STANZA)

CODA: (Fade)

(Use chords of 1st stanza)
 (00—)

THINK FOR YOURSELF

G. Harrison
 (BEATLES—Parlophone)

NOTE: CIPO*

INTRO: G—(G, G*,)

I've got a word or two
 To say about the things that you do.

You're telling all those lies
 About the good things that we
 can have if we close our eyes.

CHORUS:

Do what you wanna do
 And go where you're going to.
 Think for yourself
 Cause I won't be there with you.

I left you far behind
 The ruins of the life that you
 had in mind.
 And though you still can't see.
 I know your mind's made up.
 you're gonna cause more misery.

(REPEAT CHORUS)

Although your mind's opaque,
 Try thinking more if just for your
 own sake.

The future still looks good,
 And you've got time to rectify
 all the things that you should.

(REPEAT CHORUS 2x, EXCEPT LAST
 WORD DURING 2ND TIME)

C—G—
 ... you.

CODA:

Think for yourself
 'Cause I won't be there with
 you.

THE WORD

Lennon—McCartney
 (BEATLES—Parlophone)

NOTE: CIPO*

INTRO: D7—

CHORUS I:

Say the word and you'll
 be free,

Say the word and be
 like me.
 Say the word I'm thinking
 of

Have you heard the word is love.
 It's so fine.
 It's sunshine.
 It's the word love.

In the beginning I misunderstood.
 But now I've got it, the word
 is good.

(REPEAT CHORUS I)

Ev'rywhere I go I hear it said.
 In the good and the bad books
 that I have read.

(REPEAT CHORUS I)

Now that I know what I feel
 must be right,

I mean to show ev'rybody the light.

CHORUS II:

Give the word a chance to say
 That the word is just the way;
 It's the word I'm thinkin' of
 And the only word is love.

It's so fine,
 It's sunshine,
 It's the word love.

AD LIB: D—C—F—G—D—

Say the word love,
 Say the word love,
 Say the word love,
 Say the word
 love.

CODA: (Do ad lib while fading)

MICHELLE

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIPO*

INTRO:

Fm-Fm+M7-Fm7-Fm(6)-C*M7-C-

CHORUS 1:

F Bbm7
Michelle, ma' belle,
Eb(6) Ddim
These are words that go
C
together well,
Bdim C
My Michelle.

CHORUS 2:

F Bbm7
Michelle, ma belle,
Eb(6) Ddim
Sont les mots qui vont
C
tres bien ensemble,
Bdim C
tres bien ensemble.

Fm
I love you, I love you, I love you,
G*7(sus) C*
That's all I want to say.
C7 Fm
Until I find a way,
Fm Fm(+M7) Fm7
I will say the only words
Fm(6) C*M7 C
I know that you'll understand.

(REPEAT CHORUS 2)

Fm
I need to, I need to, I need to...
G*7(sus) C*
I need to make you see,
C7 Fm
Oh, what you mean to me.
Fm Fm(+M7) Fm7 Fm(6)
Until I do, I'm hopin' you will
C*M7 C
know what I mean.

AD LIB:

F-Bbm7-Eb(6)-Ddim-C-Bdim-C-
I love you-

Fm
I want you, I want you, I want you,
G*7(sus) C*
I think you know by now,
C7 Fm
I'll get to you somehow.
Fm Fm(+M7) Fm7 Fm(6)
Until I do, I'm telling you
C*M7 C
so you'll understand.

(REPEAT CHORUS 2)

CODA: (FADE during adlib)

Fm Fm(+M7) Fm7
And I will say the only words
Fm(6) C*M7 C
I know that you'll understand,
(adlib 2x)
My Michelle.

GPI: * The intro could be played:
Fm-Fm(6)-Fm(+M7)-Fm(6)-Fm(+M7)-Fm(6)-C*M7-C-

IF I NEEDED SOMEONE

G. Harrison
(BEATLES-Parlophone)

NOTE: CIPO*

INTRO: (A-)
A-

A
if I needed someone to love
You're the one that I'd be
G
thinkin' of,
A
If I needed someone.

A
If I had some more time to spend
Then I guess I'd be with you
G
my friend,

A
If I needed someone.

REFRAIN:

Em F*
Had you come some other day
Bm
Then it might not have been
like this,
Em F*
But you see now I'm too much
Bm-E-
in love.

A
Carve your number on my wall
And maybe you will get a call
G
from me,

A
If I needed someone.

AD LIB: (Do chords of 1st stanza)

(REPEAT 2ND STANZA)

(REPEAT REFRAIN & 3RD STANZA)

CODA:

A-
(Ahh-)
A-A
(Ahh-)

GIRL

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIPO*

Cm G7
Is there anybody goin' to listen
Cm Cm7
to my story,
Fm
All about the girl who came
Eb-G7
to stay?

Cm G7
She's the kind of girl you want
so much

Cm Cm7
It makes you sorry;
Fm Cm
Still you don't regret a single day.

CHORUS:

Eb-Gm(6)-Fm(6)-Bb(7)-
Ah, girl!-
Eb Gm(6)-Fm(6)-Bb(7)-
Girl, Girl.-

Cm G7
When I think of all the times
Cm Cm7
I've tried so hard to leave her,
Fm
She will turn to me and start
Eb-G7-
to cry;

Cm G7
And she promises the earth to me
Cm Cm7
And I believe her.

Fm
After all this time I don't know
Cm
why.

(REPEAT CHORUS)

REFRAIN:

Fm
She's the kind of girl
C
Who puts you down when
friends are there,
Fm-C-
You feel a fool.
Fm
When you say she's lookin' good,

^C
She acts as if it's understood.
^{Fm} ^{Ab}
She's cool,— cool,— cool,— cool.—

(REPEAT CHORUS)

^{Cm} ^{G7}
Was she told when she was young
^{Cm} ^{Cm7}
That fame would lead to pleasure?
^{Fm}
Did she understand it when they
^{Eb-G7}
said,

^{Cm} ^{G7}
That a man must break his back
^{Cm} ^{Cm7}
To earn his day of leisure?
^{Fm}
Will she still believe it when he's
^{Cm}
dead?

(REPEAT CHORUS)

AD LIB: (Do chords of 3rd stanza)

(REPEAT CHORUS WHILE FADING)

I'M LOOKING THROUGH YOU

Lennon—McCartney
(BEATLES—Parlophone)

NOTE: CIPO* Original key is half
tone (step/degree) higher

INTRO: (G—)
G-C-; (3x)

^G ^{C(Em/B)} ^{Am}
I'm lookin' through you.
^{Em7} ^{D7}
Where did you go?
^G ^C ^(Em/B) ^{Am}
I thought I knew you.
^{Em} ^D
What did I know?
^{Em} ^{Am7}
You don't look different
^G ^C ^{D7}
But you have changed.
^G ^{C(Em/B)} ^{Am}
I'm lookin' through you,
^C ^{G—}
You're not the same.

^G ^C ^(Em/B) ^{Am}
Your lips are movin',
^{Em} ^{D7}
I cannot hear;
^G ^C ^(Em/B) ^{Am}
Your voice is soothing,
^{Em} ^{D7}
But the words aren't clear.
^{Em} ^{Am7}
You don't sound different,
^G ^C ^{D7}
I've learned the game.

^G ^{C(Em/B)} ^{Am}
I'm lookin' through you,
^C ^{G—}
You're not the same.

REFRAIN:

^C
Why, tell me why did you not
^G
treat me right?
^C
Love has a nasty habit of
^{D7(sus)} ^{D7}
disappearin' overnight.
^G ^{C(Em/B)} ^{Am}
You're thinkin' of me
^{Em} ^{D7}
The same old way.
^G ^{C(Em/B)} ^{Am}
You were above me,
^{Em} ^{D7}
But not today.
^{Em} ^{Am7} ^G
The only difference is you're
^C ^{D7}
down there.
^G ^{C(Em/B)} ^{Am}
I'm lookin' through you,
^C ^{G—}
And you're nowhere.

(REPEAT REFRAIN)

(REPEAT 1ST STANZA)

CODA: (Fade)

^G (or ICP)
Yeh, ah baby, you've changed!

Ah— I'm lookin' through you. •

Yey! I'm lookin' through you.

OPI:

• G in the Coda and at the end of the
stanzas could be played:
G-C-;

ICP = Intro Chord Pattern

ILLUSTRATED CHORD:



IN MY LIFE

Lennon—McCartney
(BEATLES—Parlophone)

INTRO: A-E-; (2x)

^A ^E ^{F#m} ^{A7}
There are places I'll remember
^{D-Dm} ^A
All my life— though some have
changed.

^A ^E ^{F#m} ^{A7}
Some forever not for better,
^{D-Dm} ^A
Some have gone— and some

remain ^{F#m} ^{pause} ^D ^{pause}
All these places had their moments
^G ^A
With lovers and friends, I still
can recall.

^{F#m} ^{pause} ^{B7} ^{pause}
Some are dead and some are living,
^{Dm} ^A

In my life, I've loved them all.
(DO INTRO PATTERN)

^A ^E ^{F#m} ^{A7}
But of all these friends and lovers
^{D-Dm} ^A
There is no— one compares
with you.

^A ^E
And these memories lose their
^{F#m} ^{A7}
meaning

^D ^{Dm} ^A
When I think of love as something
new, ^{F#m} ^{pause}

Though I know I'll never lose
^D ^{pause}
affection

^G ^A
For people and things that went
before.

^{F#m7} ^{pause}
I know I'll often stop and think
^{B7} ^{pause}
about them,

^{Dm} ^A
In my life, I'll love you more.
AD LIB: (Do chords of 1st stanza).

(REPEAT LAST 4 FULL LINES OF THE
2ND STANZA)

(DO INTRO PATTERN)

^{Dm} ^{pause} (Do intro pattern)
In my— life, I'll love you more.



WHAT GOES ON

Lennon-McCartney-Starkey
(BEATLES-Parlophone)

NOTE: CIPO*

INTRO: E-B-E—

CHORUS:

What goes on in your heart,
What goes on in your mind?
You are tearing me apart
When you treat me so unkind,
What goes on in your mind?
The other day I saw you as I walked
along the road,
But when I saw him with you
I could feel my future fold.
It's so easy for a girl like you to lie,
tell me why?

(REPEAT CHORUS)

I met you in the morning
Waiting for the tides of time,
But now the tide is turning,
I can see that I was blind.
It's so easy for a girl like you to lie,
Tell me why.

(REPEAT CHORUS)

AD LIB:

(Use chords of chorus)

What goes on in your heart...

I used to think of no one else
But you were just the same,
You didn't even think of me
As someone with a name.
Did you mean to break my heart
and watch me die,
Tell me why?

(REPEAT CHORUS)

E7— (break) E7.

NOWHERE MAN

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIPO*

He's the real Nowhere Man,
Sitting in his Nowhere Land,
Making all his nowhere plans for
nobody.

Doesn't have a point of view,
Knows not where he's going to,
Isn't he a bit like you and me?

CHORUS I:

Nowhere Man, please listen,
You don't know what you're
missing.

Nowhere Man,
The world is at your command.

AD LIB: (Do chords of 2nd stanza)

He's as blind as he can be,
Just sees what he wants to see,
Nowhere Man can you see me
at all?

CHORUS II:

Nowhere Man don't worry,
Take your time, don't hurry,
Leave it all till somebody else
lends you a hand.

(REPEAT 2ND STANZA, CHORUS I & 1ST STANZA)

Making known his nowhere plans
for nobody.

(REPEAT LAST LINE)

DRIVE MY CAR

Lennon-McCartney
(BEATLES-Parlophone)

INTRO: (D7) pause

Asked a girl what she wanted to be,
She said, baby, can't you see?
I wanna be famous, a star of the
screen,
But you can do something in
between.

CHORUS:

Baby, you can drive my car,
Yes, I'm gonna be a star,
Baby, you can drive my car
And maybe I'll love you.

I told that girl that my prospects
were good,

And she said, baby, it's understood:

Workin' for peanuts is all very fine,
But I can show you a better time.

(REPEAT CHORUS)

CODA:

Beep beep mm beep beep, yeh!

AD LIB: (Do chords of 1st stanza)
(REPEAT CHORUS)

I told that girl I could start
right away

And she said listen babe, I've got
somethin' to say,

I got no car and it's breakin'
my heart,

But I've found a driver and that's
a start.

(REPEAT CHORUS)

CODA:

Beep beep mm beep beep, yeh!

(REPEAT CODA 4 TIMES WHILE
FADING)

opp. - A7(aug) is actually an A7(aug)(+9)
chord.

COLLECTOR'S ITEM I

OPM

320
LOCAL
SONGS
WITH
CHORDS

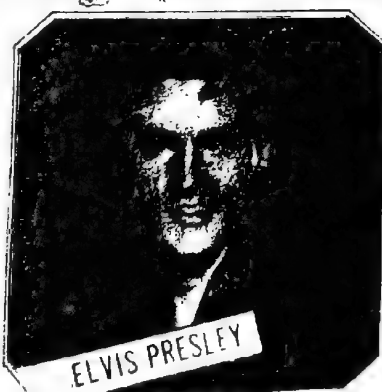
P55.00



MUSIC 60's

COLLECTOR'S
ITEM

NO.5 Best of JINGLE Series P40.00



ELVIS PRESLEY



BEATLES



SUPREMES



OPM

WAIT

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIPO*

F*m7 F*m(6)
It's been a long time,
F*m(aug) F*m C*7 F*m
Now I'm coming back home.
F*m7 F*m(6)
I've been away now,
F*m(aug) F*m C*7 F*m
Oh, How I've been alone.

CHORUS:

A-D A D
Wait till I come back to your
A-D-
side,
A C*7
We'll forget the tears we
F*m-(pause)
cried.

F*m7 F*m(6)
But if your heart breaks,
F*m(aug) F*m C*7 F*m
Don't wait, turn me away.
F*m7 F*m(6)
And if your heart's strong,
F*m(aug) F*m C*7 F*m
Hold on, I won't delay.

(REPEAT CHORUS)

REFRAIN:

B
I feel as though you ought
E
to know
A
That I've been good, as good
F*m
as I can be.
B E
And if you do I'll trust in you,
A
And know that you will wait
C*7(sus), C*7 pause
for me.

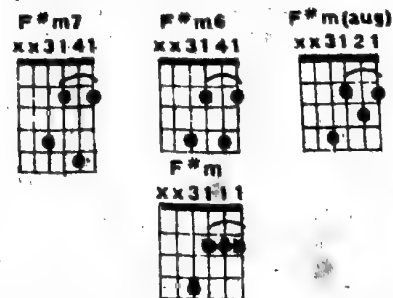
(REPEAT 1ST STANZA & CHORUS)

(REPEAT REFRAIN & 2ND STANZA)

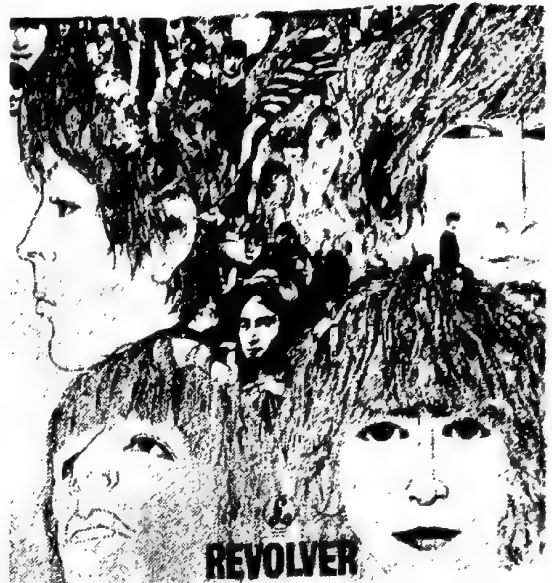
(REPEAT CHORUS & 1ST STANZA)

ILLUSTRATED CHORDS:

(Suggested chords:)



SONGS from REVOLVER



TAXMAN

G. Harrison
(BEATLES—Parlophone)

NOTE: CIPO*

INTRO: 1,2,3,4, 1,2,

D7—

Let me tell you how it
will be;

There's one for you, nineteen
for me.

CHORUS:

'Cause I'm the taxman.

Yeh, I'm the taxman.

Should five percent appear too
small,

Be thankful I don't take
it all.

(REPEAT CHORUS)

REFRAIN:

(If you drive a car)

I'll tax the street,

(If you try to sit)

I'll tax your seat.

(If you get too cold)

I'll tax the heat,

(If you take a walk)

I'll tax your feet.

D7—
Taxman!

AD LIB: D7—
D7(+9)—

(REPEAT CHORUS)

Don't ask me what I want it for,
(ah, ah, Mr. Wilson)

If you don't want to pay
some more.
(ah, ah, Mr. Heath)

(REPEAT CHORUS)

Now my advice for those who die:
(taxman!)

Beware the pennies on your eye!
(taxman!)

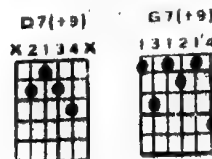
(REPEAT CHORUS)

CODA:

And you're working for no one
but me.
(taxman!)

(REPEAT AD LIB WHILE FADING)

ILLUSTRATED CHORDS:



ELEANOR RIGBY

Lennon—McCartney
(BEATLES—Parlophone)

INTRO: (CHORUS)

Ah— look at all the lonely
people!

Ah— look at all the lonely
people!

Eleanor Rigby,
Picks up the rice in the church
where a wedding has been,
Lives in a dream.
Waits at the window,
Wearing the face that she keeps in a
jar by the door.

Who is it for?

REFRAIN:

All the lonely people,
Where do they all come from?
All the lonely people,
Where do they all belong?

Father McKenzie,
Writing the words of a sermon
that no one will hear,

No one comes near. ^{Em}

Look at him working, ^{Em}

Darning his socks in the night when ^C

there's nobody there, ^C

What does he care? ^{Em}

(REPEAT REFRAIN, INTRO)

Eleanor Rigby, ^{Em}

Died in the church and was buried ^C

along with her name, ^C

Nobody came. ^{Em}

Father McKenzie, ^{Em}

Wiping the dirt from his hands ^C

as he walks from the grave, ^C

No one was saved. ^{Em}

(REPEAT REFRAIN) ^{Em}

LOVE YOU TO

Harrison
(BEATLES-Parlophone)

INTRO: - G pause (2x)

(sitar solo) ^{Cm}

^{Cm}

Each day just goes so fast, ^{Cm}
I turn around it's past;
You don't get time to hang a sight
on me—

Love me while you can
Though I'm a dead old man
A lifetime is so short
A new one can't be bought
Of what you got
Means such a lot to me.
Make love all day long,
Make love, singing songs.

AD LIB: ^{Cm}

Make love all day long, ^{Cm}
Make love, singing songs;
There's people standing 'round,
Who'll screw you in the ground.
They'll fill you in with all their
sins, you'll see—.

I'll make love to you
If you want me to.

AD-LIB: (Jam on Cm)

Here, There And Everywhere

Lennon-McCartney
(BEATLES-Parlophone)

INTRO: (pause after)

To lead a better life ^{G Bm}

I need my love to be here. ^{Bb Am7-D7-}

Here, making each day of the year ^{G-Am7 Bm C G-Am7}

Changing my life with the wave of ^{Bm7 C F*m7}

her hand; ^{B7}

Nobody can deny that there's ^{F*m7 B7 Em}

something there. ^{Am Am7-D7}

There, running my hands thru ^{G-Am7 Bm C}

her hair ^{G-Am7}

Both of us thinking how good it ^{Bm7 C F*m7}

can be; ^{B7}

Someone is speaking but she doesn't ^{F*m7 B7 Em}

know he's there. ^{Am Am7-D7-}

REFRAIN:

I want her everywhere ^{(F7) Bb Gm}
And if she's beside me I know I ^{Cm D7}

need never care. ^{Gm}
But to love her is to meet her ^{Cm7 D7}

Everywhere, knowing that love ^{G Am7 Bm C}

is to share; ^{G-Am7}

Each one believing that love never ^{Bm7 C F*m7}

dies, ^{B7}

Watching her eyes and hoping I'm ^{F*m7 B7 Em}

always there. ^{Am Am7-D7}

(REPEAT REFRAIN AND LAST
STANZA)

To be there and everywhere, ^{G-Am Bm C}

Here, there and everywhere— ^{G Am7 Bm C G}

YELLOW SUBMARINE

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIPO*

Original key is half tone step
higher, i.e. F*

In the town where I was born ^{F C Bb F}

Lived a man who sailed to sea ^{Dm Gm Bb C}

And he told us of his life ^{F C Bb F}

In the land of submarines. ^{Dm Gm Bb C}

So we sailed unto the sun ^{F C Bb F}

Till we found the sea of green, ^{Dm Gm Bb C}

And we lived beneath the waves ^{F C Bb F}

In our yellow submarine. ^{Dm Gm Bb C}

CHORUS:

We all live in a yellow submarine, ^{F C}

(A) Yellow submarine, yellow
submarine. ^F

(REPEAT CHORUS)

And our friends are all aboard ^{F C Bb F}

Many more of them live next door ^{Dm Gm Bb C}

And the band begins to play ^{F C Bb F}

AD LIB: Dm-Gm, Bb-C, F-

(REPEAT CHORUS TWICE)

AD LIB: (Use the chords of the 2nd stanza)

As we live a life of ease ^{F C Bb F}

Everyone of us (everyone of us) ^{Dm Gm}

Has all we need (has all we need). ^{Bb C}

Sky of blue (sky of blue) ^{F C}

And sea of green (sea of green) ^{Bb F}

In our yellow (in our yellow) ^{Dm Gm}

submarine (submarine, wah-hah!) ^{Bb C}

CODA: (Fade)

(REPEAT CHORUS 4X)

SHE SAID, SHE SAID

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIPO*
Original key is half tone (step)
higher, i.e., Bb.

INTRO: A—

A G(6)-D-
She said, "I know what it's
A G(6)-D-
like to be dead,
A G(6)-D-
I know what it is to be sad."
A G
And she's making me feel like I've
D A A,G,D,A,
never been born.

A G(6)-D-
I said, "Who put all those
A G(6)-D-
things in your hair,
A
Things that make me feel that
G(6)-D-
I'm mad."

A G
And you're making me feel like
D A A,G,D,A,
I've never been born.

CHORUS:

A G A
She said, "You don't understand
what I said."

G
I said, "No, no, no you're
A
wrong."

Em7—
When I was a boy
A A7 D-A7—
Ev'rything was right,
D—
Ev'rything was right.

(Use chords of 1st stanza)
I said, "Even though you know
what you know."

I know that I'm ready to leave
'Cause you're making me feel like
I've never been born.

(REPEAT CHORUS & LAST STANZA)

CODA:

A
She said (she said), "I know
what is like to be dead"
(I know what it's like to be dead)

I know what it is to be sad
(I know what it is to be sad)
(Fade)

GOOD DAY SUNSHINE

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIPO*

INTRO: E—

CHORUS:

B Gb B.
Good day sunshine,
B Gb (B.)
Good day sunshine,
E bfeak
Good day sunshine.

A Gb7
I need to laugh and when the
B(7)
sun is out,

E
I've got something I can
A
laugh about;

Gb7 B(7)
I feel good in a special way
E A
I'm in love and it's a sunny day.

(REPEAT CHORUS)

A
We take a walk,
Gb7 B(7)
The sun is shining down,
E A
Burns my feet as they touch
(ad lib)
the ground.

AD LIB: D-B(7)-E-A-D—
(REPEAT CHORUS)

A Gb7 B(7)
Then we lie beneath a shady
tree

E A
I love her and she's loving me
Gb7
She feels good, (she feels good) she
B(7)
knows she's looking fine

E
I'm so proud to know that she
A
is mine

(REPEAT CHORUS 2x)

F
Good day sunshine (good day
sunshine) (2x)

FOR NO ONE

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: Original key is half tone (step)
lower, i.e., B.

C Em(/B)
Your day breaks, your mind aches
Am C(/G)
You find that all her words of
F Bb
kindness linger on

C
When she no longer needs you.
C Em(/B)
She wakes up, she makes up
Am C(/G) F
She takes her time and doesn't feel
Bb
she has to hurry

C
She no longer needs you.

REFRAIN:

Dm A7
And in her eyes you see nothing
Dm A7 Dm
No sign of love behind the tears

A7
Cried for no one
Dm A7
A love that should have lasted
Dm—C, G pause
years.

C (Use chords of 1st stanza)
You want her, you need her
And yet you don't believe her
When she says her love is dead
You think she needs you.

AD LIB: Use chords of 1st stanza
(REPEAT REFRAIN)

C (Use chords of 1st stanza)
You stay home, she goes out
She says that long ago she knew
someone
But now he's gone
She doesn't need him,
Your day breaks, your mind aches
There will be times when all the
things she said
Will fill your head, you won't
forget her.

(REPEAT REFRAIN)



I Want To Tell You

Harrison
(BEATLES-Parlophone)

NOTE: CIPO*

A- INTRO: A(-) Asus(-) (2x)

I want to tell you

My head is filled with things
to say

E7- When you're here

All those words they seem to slip
away.

A- When I get near you

The games begin to drag me down

E7- It's alright

I'll make you maybe next time
around.

REFRAIN:

Bm- Dm(6)/B) A
But if I seem to act unkind
(/Gb), (/E)/Gb) B7
It's only me, it's not my
mind

Dm(6)/B) A hold(-) A-
That is confusing things.

A- (Use chords of 1st stanza)

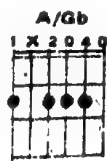
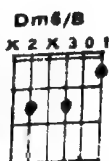
I want to tell you
I feel hung up and I don't know
why
I don't mind
I could wait forever
I've got time.

REFRAIN:

Bm- (Same chords as 1st refrain)
Sometimes I wish I knew you
well
Then I could speak my mind
and tell you
Maybe you'd understand.

(REPEAT 3RD STANZA) A-

A
I've got time,
I've got time.—



Got To Get You Into My Life

J. Lennon-P. McCartney
(BEATLES-Parlophone)

INTRO: G-F/(G)-G-

G I was alone, I took a ride,
I didn't know what I would find
there.

G Another road, where maybe I
Could see another kind of life there.
Bm-Bm(+M7) Bm7 Bm(6)
Ooh,— then I suddenly see you.
Bm-Bm(+M7) Bm7 Bm(6)
Ooh,— did I tell you I need you
C C(/B) Am7 D(7) G hold
Every single day of my life?

G You didn't run, you didn't lie
You knew I wanted just to hold
you.

G And had you gone you knew in
time
We'd meet again for I'd have told
you.

Bm-Bm(+M7) Bm7
Ooh,— you were meant to be
near me.
Bm(6)
Bm-Bm(+M7) Bm7
Ooh,— and I want you to
hear me

C C(/B) Am7 D7 G hold
Say, we'll be together ev'ry day.

CHORUS:

G Got to get you into my life!

G What can I do, what can I be,
When I'm with you I want to stay
there.

G If I'm true I'll never leave
And if I do I know the way there.
Bm-Bm(+M7) Bm7 Bm(6)
Ooh,— then I suddenly see you.
Bm-Bm(+M7) Bm7 Bm(6)
Ooh,— did I tell you I need you
C C(/B) Am7 D7 G hold
Every single day of my life?

CHORUS:

G Got to get you into my life!

AD LIB: G—

CHORUS:

G Got to get you into my life!

CODA:

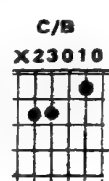
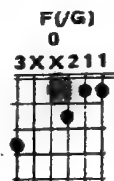
G I was alone, I took a ride,
I didn't know what I would find
there.
(Do chord pattern: G-F/(G)-)
Another road, where maybe I
Could see another kind of life
there.
And I suddenly see you,
Did I tell you I need you
Every single day?

(FADE ON LAST 3 LINES)

OPI:

• Bm-Bm(+M7)-Bm7-Bm(6)-pattern is
actually:
Bm(/B)-Bm(/Bb)-Bm(/A)-Bm(/Ab)-

ILLUSTRATED CHORDS:



Tomorrow Never Knows

Lennon-McCartney
(BEATLES-Parlophone)

INTRO: C—

Turn C off your mind
Relax and float downstream
It is not dying.
It is not dying
Lay down all thoughts
Surrender to the void

Bb
It is shining,
It is shining
That you may see
The meaning of within

Bb
It is being,
It is being.

(Continued on page 75)

I'M ONLY SLEEPING

Lennon-McCartney
(BEATLES—Parlophone)

NOTE: Original key is half tone (step) lower, i.e., Ebm.

Em
When I wake up early in the
Am morning.

G C G (B7aug), B7
Lift my head, I'm still yawning;

Em Am
When I'm in the middle of a dream,

G C G C
Stay in bed, float upstream,

C(A)-
(float upstream).

CHORUS 1:

G
Please, don't wake me,

Am
No, don't shake me,

Bm Am
Leave me where I am,

C C(A) break (—)
I'm only sleeping.

Em Am
Everybody seems to think I'm lazy,
G C G (B7aug), B7
I don't mind, I think they're crazy;

Em Am
Runnin' everywhere at such a speed

G C G C
Till they find there's no need,

C(A)-
(there's no need.)

CHORUS 2:

G Am
Please, don't spoil my day,

Bm
I'm miles away

Am
And after all I'm only

C C(A) break (—) Em hold (—)
sleeping,

REFRAIN:

Dm E7
Keeping an eye on the world

Am Am7-
going by window

FM7 pause
Taking my time.

E Am
Lying there and staring at the ceiling

G C G (B7aug), B7
Waiting for a sleepy feeling.

AD LIB: Em-Am-G-C-G-C-C(A)-

(REPEAT CHORUS 2, REFRAIN)

E
When I wake up early in the

Am
morning,
(REPEAT FROM 2ND LINE OF 1ST
STANZA TO LAST LINE OF
CHORUS 1) Em

ILLUSTRATED CHORDS:

B7aug



C/A



or

C/A



Doctor Robert

Lennon-McCartney
(BEATLES—Parlophone)

INTRO: A7—

A7
Ring my friend, I said you call
Doctor Robert;

Day or night, he'll be there anytime
at all;

Doctor Robert.

F#7—
Doctor Robert

F#7
You're a new and better man;

He helps you to understand,

E7 F#7
He does everything he can

B—
Doctor Robert.

A7
If you are down, he'll pick you up,

Doctor Robert;

Take a drink from his special cup;

Doctor Robert.

F#7—
Doctor Robert,

F#7
He's a man you must believe,

Helping anyone in need;

E7 F#7
No one can succeed like Doctor

B—
Robert.

REFRAIN:

B E(B)
Well, well, well, you're feeling

B
fine,

E(B)
Well, well, well, he'll make you,

A7
Doctor Robert!

A7
My friend works for the National
Health, Doctor Robert.

Don't pay money, just to see your
self with Doctor Robert.

(REPEAT 2ND STANZA & REFRAIN)

A7
Ring my friend, I said you call
Doctor Robert. (2x)

F#7
Doctor Robert . . .

(See "And Your Bird Can Sing" for
E/B illustration)

OPI: • A7 is actually a succession of A7.
A7sus chords, except on refrain.

• F#7 is actually a succession of F#7-F#7sus
except on the sequence E7, A7, F#7.

• B— is actually a succession of B. Bsus
chords, except on refrain.

And Your Bird Can Sing

Lennon-McCartney
(BEATLES—Parlophone)

INTRO: E—

E
Tell me that you've got everything
you want

And your bird can sing,

F#m(7)—A-
But you don't get me,

E—
You don't get me.

E
You say you've seen seven wonders

And your bird is green,

F#m(7)—A-
But you can't see me.

E—
You can't see me.

REFRAIN:

G#m Cm+M7(I/G)
When your prized possessions

B(I/Gb) C#7(I/F)
Start to wear you down,

E F#m(7)
Look in my direction,

B7
I'll be 'round, I'll be 'round.

AD LIB: E—F#m(7)—A—E—

G#m Cm+M7(I/G)
When your bird is broken,

B(I/Gb) C#7(I/F)
Will it bring you down?

E F#m(7)
You may be awoken,

B7
I'll be 'round, I'll be 'round.

E (/Eb)
You tell me that you've heard

(/Db) (/B)
every sound there is
And your bird can sing,

F#m(7)-A-
But you can't hear me,

E-
You can't hear me.

(REPEAT AD LIB)

E-A/(E)

ILLUSTRATED CHORDS:



SONGS from SERGEANT PEPPER'S LONELY HEARTS CLUB BAND



Sgt. Pepper's Lonely Hearts Club Band

Lennon-McCartney
(BEATLES-Parlophone)

INTRO: A7—C7—G pause

^{G7} It was twenty years ago today,
^{C7} Sgt. Pepper taught the band to play,
^{G7} They've been goin' in and out
^{A7} of style,

^{C7} But they're guaranteed to raise
^{G7} a smile.

^{A7} So may I introduce to you
^{C7} The act you've known for all these
years,

^{G7} Sgt. Pepper's Lonely Hearts Club
^{G7} Band.

AD LIB: C—F—C—D7—pause

CHORUS:

^{G7} We're Sgt. Pepper's ^{Bb} Lonely
^{C7} Hearts Club Band,

^{C7} We hope you will enjoy the show,

^{G7} (We're) Sgt. Pepper's ^{Bb} Lonely

^{C7} Hearts Club Band,

^{A7} Sit back and let the evening go,
^{C7} Sgt. Pepper's Lonely,

^{G7} Sgt. Pepper's Lonely,
^{A7} Sgt. Pepper's Lonely Hearts ^{C7}
^(D7) Club Band.

REFRAIN:

^{C7} It's wonderful to be here,
^{F7} It's certainly a thrill.

^{C7} You're such a lovely audience,
^{D7} We'd like to take you home
with us,

^{pause} We'd love to take you home.

^{G7} I don't really want to stop the show,
^{C7} But I thought you might like to
^{G7} know,

^{G7} That the singer's gonna sing a song,
^{C7} And he wants you all to sing along.

^{A7} So let me introduce to you,

^{C7} The one and only, Billy Shears

^{G7} And Sgt. Pepper's Lonely Hearts ^{C7}
^{G7-C7} Club Band.—(Transition)

A Little Help From My Friends

Lennon-McCartney
(BEATLES-Parlophone)

TRANSITION:

^C Bil—ly ^D ^E pause
^E Shears

^E What would you think if I sang ^{B(Eb)} ^{A(Db)}
^{F*m7} out of tune,
^{F*m7} Would you stand ^{B7} up and wait
^E out on me?

^E Lend me your ears and I'll sing ^B ^{F*m7}
you a song,
^{F*m7} And I'll try ^{B7} not to sing out of key. ^E

CHORUS:

[No.] ^D I get by with a little help ^A
[Oh.] ^E from my friends,

[Mmm.] ^D I get high with a little
[Oh.] ^A ^E help from my friends,

[Mmm.] ^A I'm gonna try with a
[Oh.] ^{E-(B pause)} little help from my friends.

^E What do I do when my love is ^B ^{F*m7}
away?

(Does it worry you to be alone?)
How do I feel by the end of the day?

(Are you sad because you're on your own?)

(REPEAT CHORUS)

REFRAIN:

(Do you need anybody?)
[I need somebody to love.]
[I just need someone to love.]

(Could it be anybody?)

I want somebody to love.

(Would you believe in a love at first sight?)

Yes, I'm certain that it happens all the time.

(What do you see when you turn out the light?)

I can't tell you but I know it's mine.

(REPEAT CHORUS & REFRAIN)

(REPEAT CHORUS, INTERCHANGING THE LAST TWO LINES)

Yes, I get by with a little help from my friends,

With a little help from my friends.

OPI: • B could be played Bsus.

Lucy In The Sky With Diamonds

Lennon-McCartney
(BEATLES-Parlophone)

INTRO: A-A7-D-Dm-

Picture yourself in a boat on a river,

With tangerine trees and marmalade skies

Somebody calls you, you answer quite slowly,

A girl with kaleidoscope eyes.
Cellophane flowers of yellow and green,

Towering over your head.

Look for the girl with the sun in her eyes,
And she's gone.

CHORUS:

Lucy in the sky with diamonds,
Lucy in the sky with diamonds,
Lucy in the sky with diamonds.
ahh—

Follow her down to a bridge by a fountain,

Where rocking horse people eat marshmallow pies;

Everyone smiles as you drift past the flowers,

That grow so incredibly high.

Newspaper taxis appear on the shore,

Waiting to take you away.

Climb in the back with your head in the clouds,

And you're gone.

(REPEAT CHORUS)

Picture yourself on a train in a station,

With plasticine porters with looking glass ties,

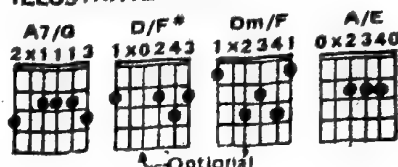
Suddenly someone is there at the turnstile.

The girl with kaleidoscope eyes.
(REPEAT CHORUS 3x, FADE DURING THE 2ND & LAST TIME)

OPI: • In the stanzas, the chord pattern is actually:

A-A7(G)-D(F*)-Dm(F)-
A(E)-A7(G)-D(F*)-F-
A(E)-A7(G)-D(F*)-Dm(F)-
A(E)-A7(G)-F*-...

ILLUSTRATED CHORDS:



GETTING BETTER

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIPO*

INTRO: G7(sus)—

It's getting better all the time,
I used to get mad at my school,
The teachers that taught me weren't cool;
You're holding me down,
Turning me 'round,
Filling me up with your rules.
I've got to admit it's getting better,
A little better all the time;
I have to admit it's getting better,
It's getting better since you've been mine.

Me used to be angry young man,
Me hiding me head in the sand;
You gave me the word,
I finally heard,
I'm doing the best that I can.
I've got to admit it's getting better,

A little better all the time;
 I have to admit it's getting better,
 It's getting better since you've
 been mine.

REFRAIN:

Getting so much better all
 the time.

It's getting better all the time,
 (better, better, better)

It's getting better all the time,
 (better, better, better)

I used to be cruel to my woman,

I beat and kept her apart from the
 things that she loved;

Man, I was mean but I'm changing
 my scene

And I'm doing the best that
 I can. (huh-)

I admit it's getting better,
 A little better all the time;

Yes, I admit it's getting better,
 It's getting better since you've
 been mine.

(REPEAT REFRAIN EXCEPT 1ST LINE)

Getting so much better all
 the time.

CODA:

Getting so much better all
 the time.

FIXING A HOLE

Lennon-McCartney
 (BEATLES-Parlophone)

NOTE: CIPO*

INTRO: F-C(aug)-Fm7-Bb7 pause

I'm fixing a hole where the rain

gets in,
 And stops my mind from wandering
 Where it will go.

I'm filling the cracks
 That ran through the door,
 And kept my mind from wandering
 Where it will go.

REFRAIN:

And it really doesn't matter
 If I'm wrong, I'm right,
 Where I belong I'm right,
 Where I belong.

See the people standing there
 Who disagree and never win,
 And wonder why they don't
 get in my door.

I'm painting my room in a
 colourful way,

And when my mind is wandering,
 There I will go. (huh-)

AD LIB: (Do chords of 1st stanza)

REFRAIN:

And it really doesn't matter
 If I'm wrong, I'm right,
 Where I belong, I'm right,
 Where I belong.

Silly people run around,
 They worry me and never ask me
 Why they don't get past my door.
 I'm taking the time for a number
 of things

That weren't important yesterday,
 And I still go.

CODA:

I'm fixing a hole
 Where the rain gets in,
 And stops my mind from
 wandering
 Where it will go,
 Where it will go.

(REPEAT CODA WHILE FADING)
 OPI:

- Bb7 could be Bb9;
- Bb7 could also be played with an F bass.
- C7(sus) is actually C9(sus).
- Bb7(F) could also be Fm6.



SHE'S LEAVING HOME

Lennon-McCartney
 (BEATLES-Parlophone)

NOTE: CIPO*

INTRO: E—

Wednesday morning at five o'clock
 as the day begins.

Silently closing her bedroom door,
 Leaving the note that she hoped
 would say more,

She goes downstairs to the kitchen
 clutching her handkerchief.

Quietly turning the backdoor key,
 Stepping outside she is free.

CHORUS:

She (We gave her most of our
 lives)
 is leaving (Sacrificed most of
 our lives)
 home. (We gave her everything
 money could buy)

^{C*m7} ^{F*7}
She's leaving home after living
alone (bye, bye)
^{C*m7} ^{F*7}
For so many years.

^E ^{Bm7} ^{F*m7}
Father snores as his wife gets into
^{C*m7} ^{F*7}
her dressing gown.

^{B7(sus)} ^{B7}
Picks up the letter that's lying there,
^{B7(sus)} ^{B7}
Standing alone at the top of
the stairs,

^E ^{Bm7}
She breaks down and cries to
^{F*m7}
her husband

^{C*m7} ^{F*7}
"Daddy, our baby's gone.

^{B7(sus)}
Why would she treat us so
^{B7}
thoughtlessly?

^{B7(sus)} ^{B7}
How could she do this to me?"

CHORUS:

^E
She (We never thought of our-
selves)
^{E(7)}
is leaving (Never a thought for
ourselves)
^E
home.

^D
(We struggled hard all our
lives to get by)
^{C*m7} ^{F*7}
She's leaving home after living
alone (bye, bye)
^{C*m7} ^{F*7}
For so many years.

^E ^{Bm7} ^{F*m7} (^{C*})
Friday morning at nine o'clock she
^{C*m7} ^{F*7}
is far away.

^{B7(sus)} ^{B7}
Waiting to keep the appointment
she made,

^{B7(sus)}
Meeting a man from the
^{B7}
motor trade.

CHORUS:

^E
She (What did we do that was
wrong?)
^{E7}
is having (We didn't know it
was wrong)

^E ^D
fun. (Fun is the one thing
that money can't buy)
^{C*m7}
Something inside that was
^{F*7}
always denied (bye, bye)
^{C*m7} ^{F*7}
For so many years.

^{C*m7} ^{F*7} ^{A-E}
She's leaving home. (bye, bye)

Being For The Benefit Of Mr Kite

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIPO*

INTRO: A*-A-Dm, G,

^{Cm} ^{Cm(+M7)}
For the benefit of Mr. Kite
^{Cm7} ^{Cm(6)}
There will be a show tonight
^G ^{G(aug)}
on trampoline.

^{Cm} ^{Cm(+M7)}
The Hendersons will all be there,
^{Cm7} ^{Cm(6)}
Late of Pablo Fanques Fair,
^A
What a scene!

^{Dm}
Over men and horses,
hoops and garters,
^{A*} ^A
Lastly through a hog's head of
^{Dm}
real fire!

^{A*} ^A
In this way Mr. K. will challenge
^{Dm-A*-A-Dm, G,}
the world.

^{Cm} ^{C*m(+M7)}
The celebrated Mr. K.
^{Cm7} ^{Cm(6)}
Performs his feat on Saturday
^G ^{G(aug)}
at Bishopsgate.

^{Cm} ^{Cm(+M7)}
The Hendersons will dance and sing

^{Cm7} ^{Cm(6)}
As Mr. Kite flies through the ring,
^A
Don't be late.

^{Dm}
Messrs. K. and H. assure the public
^{A*} ^A
Their production will be second
^{Dm}
to none,

^{A*} ^A
And of course Henry The Horse
(ad lib)
dances the waltz!

AD LIB 1: ^{Dm}-^C-^A-
^{Dm}-^C-^B-
^{Em}-^{C-B7}-(2x)
^{Em}-pause ^G-(pause)

^{Cm} ^{Cm(+M7)}
The band begins at ten to six
^{Cm7} ^{Cm(6)}
When Mr. Kite performs his tricks
^G ^{G(aug)}
without sound.

^{Cm} ^{Cm(+M7)}
And Mr. H. will demonstrate
^{Cm7} ^{Cm(6)}
Ten summersets he'll undertake on
^A
solid ground.

^{Dm}
Having been some days in
preparation,
^{A*} ^A ^{Dm}
A splendid time is guaranteed for all,
^{A*} ^A
And tonight, Mr. Kite is topping
^{Dm-A*-A-}
the bill.

AD LIB 2: ^{Dm}-^{Dm(+M7)}-^{Dm7}-^{Dm(6)}-^A-
^{Dm}-^{Dm(+M7)}-^{Dm7}-^{Dm(6)}-^B-
^{Em}-^{C-B7}-^{Em}-
^{C-B7}-^{Em}-^{Em7}-(2x)
^{C-B7}-^{Em}

OP1: *A comma after a chord could also
mean a short pause (or break) aside
from strumming the chord just once.



WHEN I'M SIXTY FOUR

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIPO*

Original key is half tone (step, degree) higher, i.e., C*

INTRO: C—F—G—C—pause,
C—

C
When I get older losing my hair,
G
Many years from now,
G
Will you still be sending me
a Valentine,

(pause) C pause
Birthday greetings, bottle of wine?

C
If I'd been out till quarter to three,

C7 F
Would you lock the door?

F Fm(F#)
Will you still need me?

C(G) A7
Will you still feed me,

D7 G7 C (pause)
When I'm sixty-four?

REFRAIN:

Am— G—Am—
(Ooh—)

Am E(pause)
You'll be older, too. (ahh—)

Am Dm
And if you say the word,
F G C—G (pause)
I could stay with you.

C
I could be handy, mending the fuse

G
When your lights have gone;

G
You can knit a sweater by the
fireside,

(pause) C pause
Sunday mornings, go for a ride,

C
Doing the garden, digging the weeds,

C7 F
Who could ask for more?

F Fm(F#)
Will you still need me?

C(G) A7
Will you still feed me,

D7 G7 C
When I'm sixty-four?

REFRAIN:

Am
Every summer we can rent
a cottage

G
In the Isle of Wight, if it's not
Am
too dear.

Am E
We shall scrimp and save
(we shall scrimp and save)

Am Dm
Grandchildren on your knee—
F G C—G (pause)
Vera, Chuck and Dave.

C
Send me a postcard, drop me a line

G
Stating point of view;

G
Indicate precisely what you mean
to say,

(pause) C pause
Yours sincerely, wasting away.

C
Give me your answer, fill in a form,

C7 F(7)
Mine forever more.

F Fm(F#)
Will you still need me?

C(G) A7
Will you still feed me,

D7 G7 C(pause) (CODA)
When I'm sixty-four? huh!

CODA:

C—F—G—C—

ILLUSTRATED CHORD:



LOVELY RITA

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIPO*

INTRO:

Bb—Ab— Eb—Bb (pause)
Ahh—

Bb Ab
Lovely Rita meter maid.

Eb Bb
Lovely Rita meter maid.

Eb Db Ab
Lovely Rita meter maid,

Eb Bb
Nothing can come between us,

Cm F
When it gets dark I tow your

Bb
your heart away.

Eb Ab
Standing by a parking meter,

Db Gb
When I caught a glimpse of Rita,

Eb Bb
Filling in a ticket in her little

white book.

Eb Ab
In a cap she looked much older,

Db Gb
And the bag across her shoulder

Eb
Made her look a little like a

Bb Eb Cm F Bb
milit'ry man.

Eb Db Ab
Lovely Rita meter maid,

Eb Bb
May I inquire discreetly,

Cm
When are you free

F Bb-Bb7-Bb(6)-Bb
To take some tea with me?

Bb7(sus)-Bb7(pau)
(lovely Rita meter maid— ahh—)

AD LIB: Eb-Db, Ab,
Rita! Eb-Bb-Cm-F-Bb—

Eb Ab
Took her out and tried to win her,

Db Gb
Had a laugh and over dinner,

Eb Bb
Told her I would really like to see

her again,

Eb Ab
Got the bill and Rita paid it.

Db Gb
Took her home I nearly made it,

Eb Bb
Sitting on the sofa with a sister

Eb-Cm-F-Bb-
or two. oh

Eb Db Ab
Lovely Rita meter maid,

Eb Bb
Where would I be without you?

Cm F
Give us a wink and make me

(Coda)
think of you.

CODA:

Bb Ab
(Lovely Rita meter maid.)

Eb Bb
(Lovely Rita meter maid.)

(REPEAT CODA)

AD LIB: Dbm(/Ab) . . . Db, Ab
(Ah . . .!)

Good Morning, Good Morning

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIPO*

INTRO: A-D-

A D
Good morning, good morning!

^A Good morning, ^D good morning!
^A good morning, ^{E(pause)}

^A Nothin' to do ^{Em7} to save his life,
^G call his wife in;
^A Nothin' to say but what a day,
^G how's your boy been?

^D Nothin' to do, it's up to you,
^A I've got nothin' to say but it's OK.
^A Good morning, ^D good morning,
^A good morning!

^A Goin' to work, ^{Em7} don't wanna go,
^G feeling low down;
^A Heading for home, you start to
^G roam then you're in town. ^(A-D-)

REFRAIN:

^A Everybody knows there's nothing
^D doing,
^A Everything is closed, it's like
^D a ruin,
^A Everyone you see is half asleep,
^D And you're on your own, you're
^{A(pause)} in the street.

^A After a while you start to smile,
^G now you feel cool;
^A Then you decide to take a walk
^G by the old school.

^D Nothing has changed, it's still
^E the same.
^A I've got nothing to say but it's OK.
^A Good morning, ^D good morning,
^A good morning! ^(pause)

AD LIB: (Do chords of 2nd stanza)

REFRAIN:

^A People running around, it's five
^D o'clock,

^A Everywhere in town is getting
^D dark,

^A Everyone you see is full of life,

^A It's time for tea and meet the
^D wife. ^{A(pause)}

^A Somebody needs to know the time,
^G glad that I'm here;

^A Watching the skirts, you start to
^G flirt, now you're in gear.

^D Go to a show you hope she goes.
^A I've got nothing to say but it's OK.

^A Good morning, ^D good morning,
^A good . . .

CODA: (FADE)

^A Good morning, ^D good morning,
^{A-D} good . . .

^A Good morning, ^D good morning,
^{A-D} good . . .

(REPEAT CODA 3x)

Sgt. Pepper's Lonely Hearts Club Band (Reprise)

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIPO*

INTRO:

^F 1, 2, 3, 4, (4 measure rock beat)

^F We're Sgt. Pepper's Lonely Hearts

^F Club Band,
^{Bb} We hope you have enjoyed the show;
^F Sgt. Pepper's ^{G*} Lonely Hearts ^{Bb}

^F Club Band,
^{G(7)} We're sorry but it's time to go. ^C

^{Bb} Sgt. Pepper's Lonely . . .
^{F(7)} Sgt. Pepper's Lonely . . .
^{G(7)} Sgt. Pepper's Lonely . . .
^D Sgt. Pepper's Lonely . . .

^G Sgt. Pepper's ^{A*} Lonely Hearts ^C
^G Club Band,

^C We'd like to thank you once again;
^G Sgt. Pepper's one and only Lonely ^{A*} ^C

^G Hearts Club Band,
^{A(7)} It's getting very near the end. ^D

^C Sgt. Pepper's lonely . . .

^G Sgt. Pepper's lonely . . .

^{A7} Sgt. Pepper's Lonely Hearts- ^C
^{G-A*-C-G} Club- Band! (huh!)

A DAY IN THE LIFE

Lennon-McCartney
(BEATLES-Parlophone)

INTRO: G-Bm-Em-Em7-C-

^G I read the news today, ^{Bm(F*)} oh, boy ^{Em (Em7)}
^C About a lucky man who made ^{C(B)} ^{Am(9)}
^C the grade,

^G And though the news was rather ^{Bm}
^{Em-Em7 (or Em/D)} sad,

^C Well, I just had to laugh, ^F ^{Em-Em7 (or Em/D)}
^C I saw the photograph. ^F ^{Em-C-}

^G He blew his mind ^{Bm(F*)} out in a ^C
^{Em-(Em7)} car,

^C He didn't notice that the lights ^{C(B)} ^{Am(9)}
^C had changed.

^G A crowd of people stood and ^{Bm}

Em-Em7 (or Em/D)
stared,

C They'd seen his face before,
F
Em
Nobody was really sure
Em7(or Em/D)
If he was from the House
C
of Lords.

G Bm(F#) Em (Em7)
I saw a film today, oh, boy,

C The English Army had just won
C/B Am(B)
the war

G Bm(F#) Em Em7
A crowd of people turned away

C But I just had to look
F
Em Em7(or Em/D) C
Having read the book

Em
I'd love to turn you on— . . .

OVERTURE:

E Woke up, fell out of bed,
D
Dragged a comb across my head;

E
Found my way downstairs and
B7(sus)
drank a cup,

E B7(sus)
And looking up I noticed I
was late.

E
Found my coat and grabbed my
hat,

D
Made the bus in seconds flat;
B7(sus)
Found my way upstairs and had
a smoke,

E B7(sus)
And somebody spoke and I went
into a dream.

AD LIB:

C-G-D-A-E-;
(Ahh lah . . .)

C-G-D-A-
E-D-C-D-

G Bm(F#)
I read the news today, oh,
Em-Em7 (or Em/D)
boy,

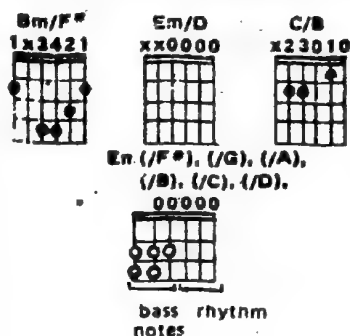
C C/B
Four thousand holes in Blackburn,
Am(B)
Lancashire.

G Bm(F#)
And though the holes were rather

Em-Em7 (or Em/D)
small

C F
They had to count them all,
Em
Now they know how many holes
Em7(or Em/D) C
it takes to fill the Albert Hall,
Em(F#)-(G)-(A)-(B)-(C)-
I'd love to turn Em(F#) (D)-Em- . . . E
you on.

ILLUSTRATED CHORDS:



Within You Without You

G. Harrison
(BEATLES-Parlophone)

NOTE: The melody of the whole piece
revolves around the key of C

We were talking
About the space between us all
And the people
Who hide themselves behind a wall
Of illusion,
Never glimpse the truth,

Then it's far too late
When they pass away.

We were talking
About the love we all could share,
When we find it,
To try our best to hold it there;
With our love, (with our love)
We could save the world,
If they only knew.—

Try to realize it's all within yourself,
No one else can make you change;
And to see you're really only very
small,
And life flows on within you and
without you.

(AD LIB)

We were talking
About the love that's gone so cold,
And the people
Who gain the world and lose their
soul;
And they don't know,
They can't see,
Are you one of them?

When you've seen beyond yourself
Then you may find,
Peace of mind, is waiting there,
And the time will come
When you see we're all alone,
And life flows on within you
And without you.



"Yes, It Is" is originally from Beatles for Sale LP.

YES, IT IS

Lennon-McCartney
(BEATLES-Parlophone)

INTRO: B, E-

E A Gbm B-
If you wear red tonight,
E A D B7(D*)-
Remember what I said tonight.
Abm A
For red is the color that my baby
wore
D Dbm
And what's more it's true,
E
Yes, it is.

(Use chords of 1st stanza)
Scarlet were the clothes she wore,

Ev'rybody knows I'm sure.
I would remember all the things
we planned,
Understand, it's true,
Yes, it is, it's true
Yes, it is.

REFRAIN:

Bm E A
I could be happy with you by
Gbm
my side
Bm E
If I could forget her
Dbm E
But it's my pride, yes, it is, yes,
it is,
Gb7 B
Oh, Yes, it is, yeah.

E A Gbm B7(6), B7
Please, don't wear red tonight,

E A D B7(6)/D*,
This is what I said tonight. -B7(6)/D*,
Abm A
For red is the color that will make
me blue,
D Dbm
In spite of you, it's true,
E
Yes, it is, it's true,
Yes, it is.

(REPEAT REFRAIN & LAST STANZA
EXCEPT LAST 2 LINES)

E Ab
Yes, it is, it's true,
A E
Yes, it is, it's true.

ILLUSTRATED CHORDS:



APPEARED ONLY ON SINGLE!

The Inner Light

G. Harrison
(BEATLES-Parlophone)

NOTE: Original key is (D*) half-tone
(step) higher

INTRO: D (16 measures) pause

D D7 G
Without going out of my door I
D D7 G
can know all things on earth.
D D7 G
Without looking out of my window
D D7 G
I could know the ways of heaven.

REFRAIN:

F G D
The farther one travels the less
one knows, the less one knows.

(REPEAT INTRO)

(REPEAT 1ST STANZA & REFRAIN)

D
Arrive without traveling,
See all without looking.
Do all without doing.



SONGS from THE BEATLES YELLOW SUBMARINE (nothing is real)



Only A Northern Song

G. Harrison
(BEATLES—Parlophone)

NOTE: CIPO*

INTRO: G, CM7, D, Esus, G, D(/E),
A(/E) hold(—)

^A If you're list'ning to this song,
You may think the chords are
^{E7sus(/B)}
going wrong,
^{E7sus}
But they're not,
^{D7—}
He just wrote it like that.

^A When you're list'ning late at night,
You may think the bands are not
^{E7sus(/B)}
quite right,
^{E7sus}
But they are,
^{D7—}
They just play it like that.

REFRAIN 1:

^E
It doesn't really matter what
^G ^{CM7}
chords I play,
^{Gb7} ^{Bm}
What words I say or time of
^{Gb7}
day it is,
^D ^A ^{E pause(—)}
As it's only a Northern Song.

AD LIB: 1: A—E7sus(/B)—E7sus
D7—A—

REFRAIN 2:

^E
It doesn't really matter what
^G ^{CM7}
clothes I wear
^{Gb7} ^{Bm}
Or how I fare or if my hair
^{Gb7}
is brown,
^D ^A ^{E pause(—)}
When it's only a Northern Song.

^A If you think the harmony
^{E7sus(/B)}
Is a little dark and out of key,
^{E7sus}
You're correct there's nobody
^{D7—}
there.

AD LIB 2: (Do chords of refrain's
1st 2 lines)

^D ^A
And I told you there's no one
^{E pause(—)}
there.

(REPEAT AD LIB 1)
(DO CHORDS OF REFRAIN)

ALTOGETHER NOW

Lennon—McCartney
(BEATLES—Parlophone)

INTRO: (F—) G—

^G
One, two, three, four,
^{D7}
Can I have a little more?

^G ^{D7 break}
Five, six, seven, eight, nine, ten,
^{D7} ^G
I love you.

^G
A, B, C, D,
^{D7}
Can I bring my friend to tea?
^G ^{D7 break}
E, F, G, H, I, J,
^{D7} ^G
I love you.

REFRAIN:

^{G7} ^C
(Bom bom bom bom pa bom)

Sail the ship,
^G
(Bom pa bom) Chop the tree,
^C
(Bom pa bom,) Skip the rope,
^D ^{D7}
(Bom pa bom) Look at me.

All together now

CHORUS:

^G
(All together now,)

All together now, (2x)

^{D7}
(All together now,)

All together now,

(All together now)

All together now.

^G
Black, white, green red,
^{D7}
Can I take my friend to bed
^G
Pink, brown, yellow, orange and
^{D7 break}
blue

D7 G
I love you
All together now
(REPEAT CHORUS 2x)
(REPEAT REFRAIN)
(REPEAT CHORUS 2x)

G
(All together now),

Alltogether now (2x)

D7
(All together now)

All together now

G—
All together now

Hey, Bulldog

Lennon-McCartney
(BEATLES-Parlophone)

INTRO: C7—

C7 Gm
Sheep dog standin' in the rain,
C7 Gm
Bullfrog doing it again,
Bb Gm F
Some kind of happiness is measured

out in miles;

Bb Gm
What makes you think you're some-
C7
thing special when you smile?

C7 Gm
Childlike no one understands

C7 Gm
Jack-knife in your sweaty hands.

Bb Gm F
Some kind of innocence is mea-
sured out in years,

Bb Gm
You don't know what it's like to
C7
listen to your fears.

REFRAIN:

Cm Cm(aug) Cm(6) Cm7
You can talk to me, you
Fm-Fm(aug)
can talk to me,

Fm(6) Fm7
You can talk to me if you're
C7
lonely,

Fm (adlib)
You can talk to me. (yeah)

AD LIB: C7— (Do chords of 1st stanza)

C7 Gm
Big n.an (yeh?) walking in the park.

C7 Gm
Wig-wam frightened of the dark,
Bb Gm F
Some kind of solitude is measured

out in you,

Bb Gm
You think you know it (me) but
C7
you haven't got a clue.

(REPEAT REFRAIN)

AD LIB: C7— (Woorf!) C7— Gm—

CODA:

Gm C7—
Hey, Bulldog.—(Warrf!) (4x)

Gm—C7—(6x)

"Hey, man, what's that going?"
(Bowrh!)

"What do you say?" (I say, arrf!)

"You know anymore?" (Aoorf!)

"Ahhh!!!"

'You bit him! That's it, that's it,

'That's it man.' "Oww!"

'That's it, you got him!'

IT'S ALL TOO MUCH

G. Harrison
(BEATLES-Parlophone)

INTRO: (Lead part) Ghold (7 measures)

C(/G)-G-C(6/G)-G—

C(/G)-G-C(6/G)-G— (2x)

C(/G)-G C(6/G) G
It's all too much,
C(/G)-G C(6/G) G—pause
It's all too much

G
When I look into your eyes,

Your love is there for me.

And the more I go inside,

The more there is to see.

REFRAIN 1:

C(/G) G C(6/G)
It's all too much for me to
G
take

C(/G) G
The love that's shining all
around you.

C(/G) G C(6/G) G
Ev'rywhere it's what you make

C(/G) G
For us to take, it's all too much.

G
Floating down the stream of time,
From life to life with me,
Makes no difference where you are
Or where you'd like to be.

REFRAIN 2:

(same chords as refrain 1)

It's all too much for me to take,
The love that's shining all
around here;

All the world is birthday cake
So take a piece, but not too
much.

AD LIB: (Do chords of refrain 2x)

G
Sail me on a silver sun,
Where I know that I'm free;
Show me that I'm ev'rywhere
And get me home for tea.

REFRAIN 3:

(same chords as refrain 1)

It's all too much for me to see
The love that's shining all
around here;

The more I learn, the less I know
And what I do is all too much.

(REPEAT REFRAIN 1)

AD LIB:

G
It's too much. (2x)

With your long blonde hair
And your eyes of blue.

(REPEAT LAST TWO LINES)

You're too much, oh
Too much (Repeat several times)



SONGS from MAGICAL MYSTERY TOUR



Magical Mystery Tour

Lennon—McCartney
(BEATLES—Parlophone)

INTRO: D—A—E—

Roll up, roll up for the magical
mystery tour,
Step right this way!

E pause G pause A pause
(Roll up,— roll up for the mystery
tour!)

E pause G pause A pause
(Roll up,— roll up for the mystery
tour!)

E
(Roll up,—)

I've got an invitation

G A
(Roll up for the mystery tour)

E
(Roll up,—)

To make a reservation.

G A
(Roll up for the mystery tour)

D D7 G
The magical mystery tour is waiting
to take you away,

D(A) A7
Waiting to take you away!

E pause G pause A pause
(Roll up,— roll up for the mystery
tour!)

E pause G pause A pause
(Roll up,— roll up for the mystery
tour!)

E
(Roll up,—)

You got ev'rything you need,

G A
(Roll up for the mystery tour)

E
(Roll up,—)

Satisfaction guaranteed.

G A
(Roll up for the mystery tour)

D D7 G
The magical mystery tour is hoping
to take you away,

D(A) A7
Hoping to take you away!

AD LIB: B—F#m7—; (2x)
(mystery tour)
Ab° A—B—

E pause G pause A pause
Ah—the magical mystery tour
E pause G pause A pause
Roll up,— roll up for the mystery
tour

E
(Roll up,—)

And that's an invitation

G A
(Roll up for the mystery tour!)

E
(Roll up,—)

To make a reservation.

G A
(Roll up for the mystery tour!)

D D7 G
The magical mystery tour is coming
to take you away,

D(A) A7
Coming to take you away!

D D7 G
The magical mystery tour is dying

Gm
to take you away.
D(A) A/
Dying to take you away.
D (or Adlib 2)
Take you today!—

AD LIB: D— (FADE)

OPI: • D7 is actually D chord played
with a C bass (D/C)

• The succession of G—Gm— is actually a
G(A) and Gm(A) respectively

ILLUSTRATED CHORDS:



THE FOOL ON THE HILL

Lennon—McCartney

• (BEATLES—Parlophone)

INTRO: D(6)—

D(6)
Day after day
Em(D)
Alone on a hill.

D(6)
The man with the foolish grin is
Em(D)
keeping perfectly still,

Em7 A7
But nobody wants to know him,

D(6) Bm7
They can see that he's just a fool,

Em7 A7
And he never gives an answer . . .

CHORUS:

But the . . . ^{Dm} fool on the hill
 Sees the sun going down, ^{Bb(D)}
 And the eyes in his head ^{C(G)}
 See the world spinning 'round. ^{Dm} (Intro)

^{D(6)} We'll on the way,
 Head in a cloud, ^{Em(D)}
 The man of a thousand voices ^{D(6)}
 talking perfectly loud, ^{Em(D)}

But nobody ever hears him ^{Em7 A7}
 Or the sound he appears to make, ^{D(6) Bm7}
 And he never seems to notice . . . ^{Em7 A7}
 (REPEAT CHORUS)

AD LIB: D(6)-Em(D)-D(6)-Em(D)-

And nobody seems to like him, ^{Em7 A7}
 They can tell what he wants to do, ^{D(6) Bm7}
 And he never shows his feelings . . . ^{Em7 A7}
 (REPEAT CHORUS)

AD LIB: D(6)-Em(6)-
 Oh—

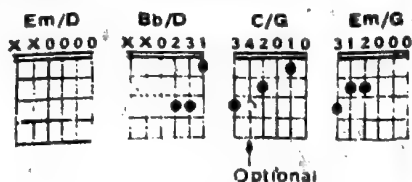
^{D(6)} Round and round and round and
 round and round. ^{Em(G)}
 And he never listens to them ^{Em7 A7}

He knows that they're the fools, ^{D(6) Bm7}
 They don't like him, ^{Em7 A7}
 (REPEAT CHORUS)

AD LIB:
^{D(6)} Oh—
 Round and round and round . . . ^{Em(D)}

(REPEAT WHILE FADING)

ILLUSTRATED CHORDS:



BLUE JAY WAY

G. Harrison
 (BEATLES-Parlophone)

NOTE: CIP0*

INTRO: C—

There's a fog upon ^C L.A.
 And my friends have lost their
 way;

We'll be over soon they say, ^{C(-5)}
 Now they've lost themselves instead. ^{C pause}

CHORUS:

^C Please, don't be long,
 (don't be long)

Please, don't you be very long,
 (don't be long)

Please, don't be long,
 (For I may be asleep.) ^(pause)

Well, it only goes to show, ^{C(9)}
 And I told them where to go; ^{C(-5)}
 Ask a policeman on the street, ^{C pause}
 There's so many there to meet.
 (REPEAT CHORUS)

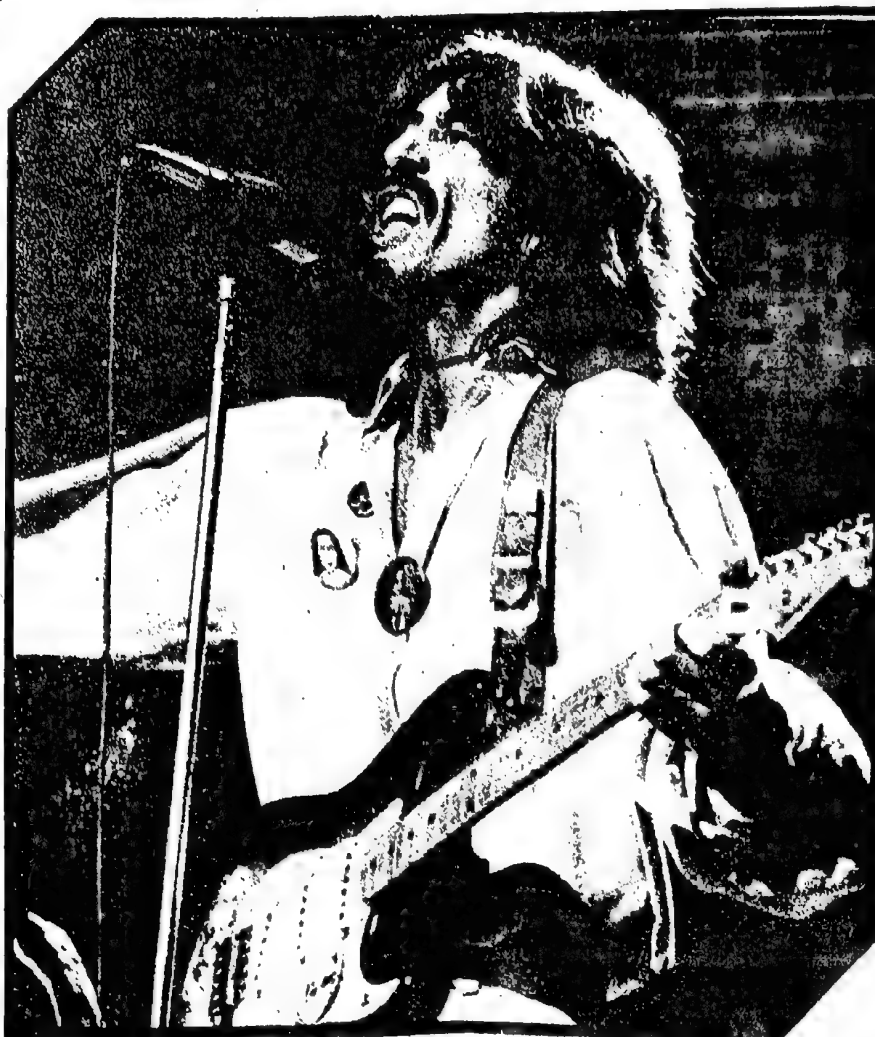
Now it's past my bed, I know ^C
 (know—)

And I really like to go; (go—)
 Soon will be the break of day; ^{C(-5)}
 (day—) ^{C pause}

Sitting here in blue jay way. (way—)
 (REPEAT CHORUS)
 (REPEAT CHORUS 3x, EXCEPT LAST
 LINE)

CODA:

^C (Don't be long, don't be long)
 (Don't be long, don't be long)
 (REPEAT)



Your Mother Should Know

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIPO*

INTRO:

Am-Am(E)-: (2x)
Oohh—

Am FM7
Let's all get up and dance to a song
That was a hit before
Dm
Your mother was born,
G7 C
Though she was born a long, long
Em(B) A7
time ago.

CHORUS:

D7
Your mother should know,
G7
(your mother should)
C
Your mother should know.
(A7-)
(ahh—)

E7
Sing it again,

(REPEAT 1ST STANZA)

(REPEAT CHORUS)

AD LIB: E7—Am—FM7—G7—C—E7—

Am FM7
Lift up your hearts and sing me
a song

A7
That was a hit before
Dm
Your mother was born,
G7 C
Though she was born a long, long
Em(B) A7
time ago.

(REPEAT AD LIB)

(E7)
Sing it again.

Am— FM7—A7—Dm—
Da da dada . . .

G7 C
Though she was born a long, long
Em(B) A7
time ago.

(REPEAT CHORUS 3x) C

OPI: • Em(B) is actually C(B).

ILLUSTRATED CHORDS:



I AM THE WALRUS

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIPO*

INTRO: (B-) B-A-G-F-E-E7-
D-D7-

A G
I am he as you are he
C D
As you are me and we are all
A G
together.

C
See how they run like pigs from
a gun

D
See how they fly,

A
I'm cryin'.

A G-D(F*)-
Sitting on a cornflake,

F G A-G-
Waiting for the van to come.

F
Corporation teashirt,

stupid bloody Tuesday,

B
Man, you've been a naughty boy,

You let your face grow long.

CHORUS:

G
I am the eggman,

D
They are the eggmen;

E
I am the walrus

(pause)
Goo goo goo joob.

A G
Mister city p'liceman sitting

C D A G
Pretty little p'liceman in a row,

C
See how they fly like Lucy in the
sky.

D
See how they run,

A
I'm cryin'.

D A
I'm crying, I'm cryin':
E-D-D7-
I'm cryin'.

A G-D(F*)
Yellow matter custard
F G A-G-
Dripping from a dead dog's eye.
F
Crablocker fishwife,

Pornographic priestess,

B
Boy, you been a naughty girl,

You let your knickers down.

(REPEAT CHORUS)

AD LIB: B-A-G-F-E—

REFRAIN:

B A G
Sitting in an English garden

F E-F-
Waiting for the sun

B
If the sun don't come,

You get a tan from standing
in the English rain.

(REPEAT CHORUS)

D
Goo goo goo joob

A G
Expert texpert, choking smokers,

C D
Don't you think the joker laughs
at you?

G
("Ho ho ho! Hee hee hee!
Hu ha ha!")

C
See how they smile, like pigs in a
sty.

D
See how they snied.

A (hold)
I'm crying.

A G-D(F*)
Semolina pilchard,

F G A G
Climbin' up the Eiffel Tower.

F
Elementary penguin singing Hare
Kriahna.

B
Man, you should have seen them

kicking Edgar Allan Poe.

(REPEAT CHORUS)

CODA: (Fade)

D
Go goo goo joob

C B-A-G-F-F-
Go goo goo joob . . .

(REPEAT CODA CHORD PATTERN
2x)

HELLO GOODBYE

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIPO*

Dm
You say yes, (I say yes, but I may
mean no)

C
I say no
G7
You say stop, (I can stay until it's
time to go)

Am G7
And I say go, go! go!

Am G7
(O-oh) Oh no!

G pause G7 pause
You say goodbye

F C-Em-
And I say hello.

CHORUS:

Am-C (/G)
Hello, hello

F
I don't know why you say
G*
goodbye

C-Em
I say hello.

Am-C (/G)
Hello, hello

F
I don't know why you say
Bb7
goodbye

C(-Em-)
I say hello.

Dm C
I say hi, you say hello

G7 Am
You say why, and I say I don't
G7
know.

Am G7
Oh no!

G pause G7 pause
You say goodbye

F C-Em-
And I say hello.

(REPEAT CHORUS)

AD LIB:

Dm-C G7
Why, why, why, why, why, why

Am G
Do you say goodbye . . .

Am G7
Oh no!
G pause G7 pause

You say goodbye
F (G7) C-Em

And I say hello.

(REPEAT CHORUS, 1ST STANZA
AND CHORUS)

Am-C (/G)
Hello, hello

F G*dim
I don't know why you say goodbye

G*-G-F*dim-F
I say hello—

C hold
Hello—

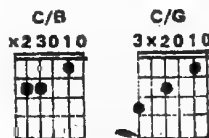
CODA: (Fade)

C
Hey la, hey-hello!

(REPEAT CODA 10X)

OPI: * Em is actually a C chord with
a B bass. (C/B).

ILLUSTRATED CHORDS:



Strawberry Fields Forever

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIPO*

INTRO:

E-EM7-E7-D, C*, F*m-E-D, A

REFRAIN:

A hold
Let me take you down 'cause
Em7
I'm going to strawberry fields.

F*
Nothing is real
D (E°) F*
And nothing to get hung about
DM7 (E°) A pause
Strawberry fields forever.

E EM7 E7 (C*7.)
Living is easy with eyes closed
F*m F*m7 D
Misunderstanding all you see.

D E7 A
It's getting hard to be someone
F*m, (F*m7.)
but it all works out

D E D-A
It doesn't matter much to me
(REPEAT REFRAIN)

E EM7 E7 (C*7.)
No one I think is in my tree
F*m F*m7 D
I mean it must be high or low.
D E7
That is you know you can't tune
A F*m, (F*m7.)
in but it's all right

D E D A-hold
That is I think it's not too bad.

(REPEAT REFRAIN)

E EM7 E7
Always know, sometimes think
(C*7.)

F*m F*m7
it's me,
But you know I know and it's
D
a dream.

D E7 A
I think I know of thee, ah, yes
F*m (F*m7.)
but it's all wrong

D E D-A-hold
That is I think I disagree.

(REPEAT REFRAIN)

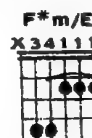
(F*m) D A
Strawberry fields forever,
D E D
Strawberry fields forever.

CODA: A— . . . (FADE)

OPI: * F*m7 is an F*m chord played
with an E bass (F*m/E).

* The sign (°) in E°F* actually means
after playing E chord, transfer imme-
diately to F*

ILLUSTRATED CHORD:



PENNY LANE

Lennon-McCartney
(BEATLES-Parlophone)

B (B/A*) G*m
Penny Lane: There is a barber
(G*m7) C*m7 F*7
showing photographs

B (B/A*) G*m
Of ev'ry head he's had the pleasure
(G*m7) Bm7
to know.

G*m7(-5)
And all the people that come
G
and go.

F*7
Stop and say hello.

B (B/A*) G*m (G*m7)
On the corner is a banker with

C*m7 F*7
a motor car.
The little children (B/A*) G*m
(G*m7) Bm7 laugh at him
behind his back.
G*m7(-5)
And the banker never wears a "mac"
F*7
In the pouring rain,
E pause
Very strange!

CHORUS 1:

A C*m
Penny Lane is in my ears and
D
in my eyes,
A C*m
Wet beneath the blue suburban
D
skies.
I sit and . . . F*7(A*dim) meanwhile,
F*7 pause
back in . . .

B (B/A*) G*m
Penny Lane: There is a fireman
(G*m7) C*m7 F*7
with an hour glass.

B (B/A*) G*m
And in his pocket is a portrait
(G*m7) Bm7
of the queen.

G*m7(-5)
He likes to keep his fire engine
G
clean,

F*7
It's a clean machine.

AD LIB: (Do chords of 2nd stanza)

CHORUS 2:

A C*m
Penny Lane is in my ears and
D
in my eyes

A C*m D
Full of fish and finger pies
F*7(or Adim) F*7 pause
In summer, meanwhile, back
behind the . . .

B (B/A*) G*m (G*m7)
Shelter in the middle of the
C*m7 F*7
round-a-bout,

B (B/A*) G*m
A pretty nurse is selling poppies
(G*m7) Bm7
from a tray.

G*m7(-5)
And tho' she feels as if she's in
G
a play,

F*7 pause
She is anyway.

B (B/A*) G*m
Penny Lane: The barber shaves
(G*m7) C*m7 F*7
another customer.

B (B/A*) G*m
We see the banker sitting, waiting
(G*m7) Bm7
for a trend.

G*m7(-5) G
And then the fireman rushes in

F*7
From the pouring rain,
E pause
Very strange!

(REPEAT 1ST CHORUS)

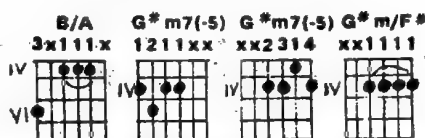
CHORUS:

B D*m
Penny Lane is in my ears and
E—
in my eyes,
B D*m
Wet beneath the blue suburban
E—
skies.

B
Penny Lane.

OPI: • G*m7 is actually a G*m chord
with an F* bass (G m/F*).

ILLUSTRATED CHORDS:



Baby, You're A Rich Man

Lennon - McCartney
(BEATLES - Parlophone)

NOTE: CIPO*

INTRO: G-CI(G)-; (4x)

G
How does it feel to be
C(I/G) G(7)
One of the beautiful people?

G
Now, that you know who, who
F(I/G)
you are,

F G C pause
What do you want to be?

G (F/G)
And have you travelled very far?

F G C
Far as the eye can see.

G
How does it feel to be
C(I/G) G(7)
One of the beautiful people?

G F(I/G)
How often have you been there?

F G C pause
Often enough to know.

G
What did you see when you were
F(I/G)
there?



F. Nothing that doesn't show. G C hold

CHORUS:

G Baby, you're a rich man!

C Baby, you're a rich man!

G(7) Baby, you're a rich man, too. C (pause)

REFRAIN:

Bb G(B) You keep all your money

C In a big brown bag

G Inside a zoo,

C Nothing to do.

(REPEAT CHORUS)

G How does it feel to be

C(G) G(7) One of the beautiful people?

G F(G) Gentle and naturally

F G C pause Happy to be that way.

G Now that you've found another F(G) key.

F G C What are you going to play?

(REPEAT CHORUS & REFRAIN)

CODA: (Fade)

(REPEAT CHORUS 4x)

ALL YOU NEED IS LOVE

Lennon-McCartney
(BEATLES-Parlophone)

INTRO: G-D-G-C-D-

G D(F*) Em Love, love, love

G D(F*) Em Love, love, love

D7 G D7(D9)-D7 Love, love love

G There's nothin' you can do that D can't be done. Em

G Nothin' you can sing that can't D(F*) be sung. Em

D7(A) G Nothin' you can say but you can D7(F*) learn how to play the game. D7 It's easy.

G Nothin' you can make that can't D(F*) be made. Em

G No one you can save that can't D(F*) be saved. Em

D7(F*) Nothin' you can do but you can D7(F*) learn how to be you in time. D7 It's easy.

CHORUS:

G A7(sus) D7 All you need is love,

G A7(sus) D7 All you need is love.

G B7 Em G(7)(D) All you need is love, love,

C D7 (G) Love is all you need.

AD LIB: (Do intro, except the 1st section of chords)

(REPEAT CHORUS)

G Nothin' you can know that isn't D(F*)

Em known. D(F*) G Nothin' you can see that isn't Em shown;

D7(A) Nowhere you can be that isn't D7(F*) where you're meant to be,

D7 It's easy.

(REPEAT CHORUS 2x)

CODA:

G Love is all you need

(love is all you need)

(REPEAT CODA (12x) WHILE FADING)

ILLUSTRATED CHORDS:



APPEARED ONLY ON SINGLE

I'M DOWN

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIPO*

(G break) You tell lies thinkin' I can't see,
(G break) You don't cry 'cos you're laughing at me.

CHORUS:

C I'm down, (I'm really down)

G (I think) I'm down, (down on the ground)

C I'm down, (I'm really down)

D G (break) How can you laugh

D G(break) When you know I'm down?

D G(break) (How can you laugh)

When you know I'm down?

G(break) Man buys ring, woman throw it away.

G(break) Same old thing happen every day.

(REPEAT CHORUS)

AD LIB: G break, G break
C—G—D—G—

G (break) We're all alone and there's nobody else.

G (break) You still moan, "Keep your hands to yourself."

(REPEAT CHORUS)

AD LIB: G—C—G—
D—C—G—D—

CHORUS:

G (I said it all,) I'm down

G [I guess I'm down]
[I think I'm down]

C [Down on the ground]
[I'm feelin' upside down]

G Oh, down,

D [I feel upside down]
[I think I'm down]

C G D [Oh yeah, yeah, yeah...]
[Yeah, I think I'm down]

(Yeah!)

(REPEAT LAST CHORUS 2x, FADE DURING 2ND TIME)

SONGS from THE BEATLES (WHITE ALBUM)

The BEATLES

Back In The U.S.S.R.

Lennon—McCartney
(BEATLES—Parlophone)

NOTE: CIPO*

INTRO: E7—

^A Flew in from Miami Beach ^D B.O.A.C.
^C Didn't get to bed last night, ^D
^A On the way the paper bag was on ^D
my knee,
^C Man, I had a dreadful flight. ^D

CHORUS 1:

^A I'm back in the U.S.S.R.
^C You don't know how lucky you
^D are, boy, ^D break

^{A-E-} Back in the U.S.S.R. (oh-!)
^A Been away so long I hardly knew ^D
the place,
^C Gee, it's good to be back home; ^D
^A Leave it 'til tomorrow to unpack ^D
my case,
^C Honey, disconnect the phone. ^D

CHORUS 2:

^A I'm back in the U.S.S.R.
^C You don't know how lucky you
^D are, boy, ^D (break)

(G) Back in the U.S. . . back in the
U.S. . . ^{A-(A,B,C,C*)}
Back in the U.S.S.R.

REFRAIN:

^D (Well) The Ukraine girls really
knock me out,
^A They leave the West behind; ^(A,B,C,C*)
^D And Moscow girls make me sing ^C
and shout, ^B
^{E7} That Georgia's always on
my mind,
^{D7} My ma-ma- mind. ^{A-E-} (oh-!)

AD LIB: (Use chord of 1st stanza)

(REPEAT CHORUS 1 EXCEPT LAST
WORD)

^{A-(A,B,C,C*)}
. . . U.S.S.R.

(REPEAT REFRAIN)

^A Show me 'round your snow-peaked
^D mountains 'way down south,
^C Take me to your Daddy's farm; ^D
^A Let me hear your balalaikas
^D ringing out,
^C Come and keep your comrade warm. ^D
(REPEAT CHORUS 1)
AD LIB: A—

DEAR PRUDENCE

Lennon—McCartney
(BEATLES—Parlophone)

INTRO: (. . . D—)

^D Dear Prudence,
Won't you come out to play?
Dear Prudence,
Greet the brand new day.—
^D The sun is up, the sky is blue,
It's beautiful and so are you.

^D Dear Prudence,
^C Won't you come out to play? ^G ^{D (or pause)}

^D Dear Prudence,
Open up your eyes;
Dear Prudence,
See the sunny skies.—

^D The wind is low,
The birds will sing
That you are part of everything.

^D Dear Prudence,
^C Won't you open up your eyes? ^G ^{D (or pause)}

CHORUS:

^D Look around 'round
^D Look around 'round 'round
^{F-G*-G-D (or pause)} Look around—
^D Dear Prudence,

Let me see you smile;
Dear Prudence,
Like a little child.

The clouds will be a daisy chain
So let me see you smile again.

Dear Prudence,
Won't you let me see you smile?

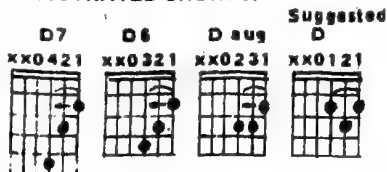
(REPEAT 1ST STANZA)

AD LIB: (FADE)

D—

OPI: • D is the main chord. However,
the following pattern could be done
while playing D: D-D7-D6-Daug.

ILLUSTRATED CHORDS:



GLASS ONION

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIPO*

INTRO: (I/C), (I/C),

Am F7
I told you 'bout strawberry fields,
Am F7
You know the place where nothing
is real;

Am Gm7 C7(6)
Well, here's another place you can go
Gm7 C7
Where everything flows.

F7
Lookin' through the bent-backed
D7
tulips

F7 D7
To see how the other half live,
F7 G7 break (G,G*)
Lookin' through a glass onion.

Am F7
I told you 'bout the walrus and
me, man,

Am F7
You know that we're as close as
can be, man;

Am Gm7 C7(6)
Well, here's another clue for
you all:

Gm7 C7
The walrus was Paul.

F7
Standing on the cast iron

D7
shore, yeah
F7
Lady Madonna trying to make ends
D7
meet, yeah

F7 G7 break (G,G*)
Lookin' through a glass onion.

REFRAIN:

Am— Am(aug) Am(6)
Oh yeah, oh yeah,

Am7—
Oh yeah—

I7
Lookin' through a glass onion.

Am F7
I told you 'bout the fool on the hill,

Am F7
I tell you man, he's living there still;

Am Gm7 C7(6)
Well, here's another place you can be

Gm7 C7
Listen to me.

F7 D7
Fixin' a hole in the ocean,

F7 D7
Tryin' to make a dove-tail joint, yeah

F7 G7
Lookin' through a glass onion.

AD LIB: (FADE)

F7-D7-(2x)

ILLUSTRATED CHORDS:



OB-LA-DI, OB-LA-DA

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIPO*

INTRO: Original key is half tone (step)
higher, i.e., Bb.
(E-) A—

A
Desmond has a barrow in the
E
market place,

A
Molly is the singer in the band.

A A7
Desmond says to Molly—girl I
D
like your face.

A E
And Molly says this as she takes
A
him by the hand.

CHORUS:

[Yeh!] A
[Yes!] Obladi, oblada life

E F#m
goes on bra,
A E A
La la, how the life goes on;
A
(Yey!) Obladi, oblada life goes
E F#m
on bra,
A E A
La la, how the life goes on.
(yeah)

A
Desmond takes a trolley to the
E
jeweller's store,

A
Buys a twenty-carat golden ring;

A7 D
Takes it back to Molly waiting at
the door,

A E
And as he gives it to her she
A
begins to sing.

(REPEAT CHORUS)

REFRAIN:

D
In a couple of years, they have
A—A7
built a home, sweet home,

D
With a couple of kids running
in the yard
A(E) E
Of Desmond and Molly Jones.

A E
Happy ever after in the market
place,

A
Desmond lets the children lend
a hand;

A A7
Molly stays at home and she does
D
her pretty face

A E
And in the evening she still sings
it with the band.

(REPEAT CHORUS & REFRAIN)

A E
Happy ever after in the market
place,

A
Molly lets the children lend a hand;

A A7
Desmond stays at home and does
D
his pretty face,

A E
And in the evening she's a singer

in the band.
(REPEAT CHORUS, EXCEPT LAST WORDS)

And if you want some fun,
Take Obladi oblada.

The Continuing Story Of Bungalow Bill

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIPO*

INTRO: Em hold, pause.

CHORUS:

Hey, Bungalow Bill,
What did you kill,
Bungalow Bill?

Hey, Bungalow Bill,
What did you kill,
Bungalow Bill?

He went out tiger hunting with
his elephant and gun,

In case of accidents he always
took his mom;

He's the all American bullet-headed
saxon mother's son.

All the children sing:

(REPEAT CHORUS)

Deep in the jungle where the
mighty tiger lies,

Bill and his elephants were taken
by surprise;

So Captain Marvel zapped him right
between the eyes.

All the children sing:

(REPEAT CHORUS)

The children asked him if to kill
was not a sin,

Not when he looked so fierce,
his mommy butted in;

If looks could kill it would have
been us instead of him.

All the children sing:

(REPEAT CHORUS 3x)

CODA: (FADE)
(Repeat chords of chorus)

ON: * Fm in the stanzas could be
played Fm(6).

While My Guitar Gently Weeps

Harrison
(BEATLES-Parlophone)

NOTE: CIPO*

INTRO: Am-G-D/(F*)-F-
Am-G-D-E

I look at you all,
See the love there that's sleeping
While my guitar gently weeps.

I look at the floor
And I see it needs sweeping,
Still my guitar gently weeps

REFRAIN:

I don't know why
Nobody told you
How to unfold your love;
I don't know how
Someone controlled you,
They bought and sold you.

I look at the world
And I notice it's turning,
While my guitar gently weeps.

With ev'ry mistake
We must surely be learning,
Still my guitar gently weeps.

AD LIB: (Do chords of 1st & 2nd stanzas)

REFRAIN:

I don't know how
You were diverted,
You were perverted, too;
I don't know how
You were inverted,
No one alerted you.

(REPEAT 1ST STANZA)

CODA:

And I look at you all...
Still my guitar gently weeps.

AD LIB:

Am-G-D/(F*)-F-
weeps. [Am-G-D-E-]
[Am-G-C-E-]

(REPEAT ADLIB WHILE FADING)

Happiness Is A Warm Gun

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIPO*

INTRO:

She's not a girl who misses much
Do do do do do do do, oh yeah

She's well acquainted with the
touch of the velvet hand
Like a lizard on a window pane,
The man in the crowd with the
multicoloured mirrors on his
hobnail boots;
Lyin' with his eyes while his hands
are busy working overtime,
A soap impression of his wife

Which he ate and donated to the
Am
National Trust.

TRANSITION: A ———,
C—Am7—

A
I need a fix 'cause I'm going down,
Down to the bits that I left up
town;

C I need a fix 'cause I'm going
Am7 pause
down.

REFRAIN:

A Mother Superior jump the gun
A Mother Superior jump the gun
A Mother Superior jump the gun
A Mother Superior jump the gun
A Mother Superior jump the gun
A Mother Superior jump the gun

C [Happiness] is a warm gun
Am F G
(Happiness)

(bang, bang, shoot, shoot)

C [Happiness] is a warm gun, mama,
Am F G
(Happiness)

(bang, bang, shoot, shoot—)

C When I hold you in my arms
Am F G

(oh, yeah)

C And I feel my finger on your
Am F G
trigger, (oh, yeah)

C I know nobody can do me no harm
Am F G

(oh, yeah)

C Because (happiness) is a warm gun,
Am F
mama.

(bang, bang, shoot, shoot,)

C [Happiness] is a warm gun,
Am F
(Happiness)
yes it is

(bang, bang, shoot, shoot,—)

Fm
Happiness is a warm, yes it is,
C Am F G
gun— (happiness . . . bang, bang,
shoot, shoot.)

Well, don't you know that
C Am F
Happiness (happiness . . .) is a warm

gun, mama.

G C
(is a warm gun, yeah)

OPI: • A chord in the transition and
refrain could be A7(+9).

ILLUSTRATED CHORDS:

Suggested: Am7 Am6
x02314 x02314

MARTHA MY DEAR

Lennon—McCartney
• (BEATLES—Parlophone)

NOTE: CIPO* Original key is half
tone (step/degree) higher, i.e., Eb.

INTRO: D—Db—F*m—F*m7, B7—E—pause
A—G—A7—G—A—pause

D
Martha, my dear

Db F*m
Though I spend my days in

F*m7 B7
conversation,

E—pause
Please

A G A7
Remember me, Martha, my love,

G A7 G A—pause
Don't forget me, Martha, my dear.

C*m7 F*m7
Hold your head up, you silly girl,

E (pause)
Look what you've done.

(/G*) (/B) B7(sus)
When you find yourself in the

B7
thick of it,

B7(sus) B7
Help yourself to a bit of what

G*7 C*m7 (pause)
is all around you,

F*m7 pause
Silly girl.

REFRAIN:

C*m7 F*7
Take a good look around you,

C*m7 F*7
Take a good look, you're bound

to see

B7(6)
That you and me

AM7 C*m7
Were meant to be for each other,

F*m7 pause
Silly girl.

AD LIB: D—pause
(Do intro)

C*m7 F*m7
Hold your hand out you silly girl,
(pause)

E
See what you've done.

(/G*) (/B) B7(sus)
When you find yourself in the

B7
thick of it,

F*m7 B7
Help yourself to a bit of what

G*7 C*m7
is all around you,

F*m7 pause D—pause
Silly girl.

D
Martha, my dear

Db F*m F*m7 B7
You have always been my inspira-

tion,

E—pause
Please

A G A7
Be good to me, Martha, my love,

G A7 G
Don't forget me, Martha my

A—pause D—
dear.

OPI:

- F*m7 immediately after F*m is actual-
ly an F*m chord with an E bass (F*m/E)
- F*m7 could be F*m9.

ILLUSTRATED CHORDS:

F*m/E F*m/E
034111 xx1111

I'M SO TIRED

Lennon—McCartney
(BEATLES—Parlophone)

NOTE: CIPO*

INTRO: (/E, /F*, /G*,)

A Ab D E
I'm so tired, I haven't slept a wink,

A F*m D E
I'm so tired, my mind is on

the blink;

A E aug F*m
I wonder should I get up and fix

Dm
myself a drink.

No, no, no.

A Ab D
I'm so tired, I don't know what
E
to do,

A F#m D E
I'm so tired, my mind is set on you;
A E aug
I wonder should I call you
F#m Dm
but I know what you would do.

REFRAIN:

A
You'd say I'm putting you on
But it's no joke,
It's doing me harm

E7
You know I can't sleep,
I can't stop my brain
You know it's three weeks,
I'm going insane

D
You know I'd give you everything
I've got for a little peace
A break (INTRO)
of mind.

A Ab D E
I'm so tired, I'm feeling so upset,
A F#m
Although I'm so tired,

D E
I'll have another cigarette;

A Ab
And curse Sir Walter Raleigh
F#m Dm
He was such a stupid get.

(REPEAT REFRAIN)

CODA:

D
I'd give you everything I've got
A break
For a little peace of mind,
D
I'd give you everything I've got
A break
For a little peace of mind.

BLACKBIRD

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIPO*

INTRO: G-Am7-G(/B)-G-

G Am7 G(/B)
Blackbird singin' in the dead of
G
night,

C C#dim D D#dim
Take these broken wings and learn
Em-Eb
to fly.

D Dbdim C-Cm
All your life,
G(/B) A7
You were only waiting for this

D7(sus) G.
moment to arise.

INTERLUDE 1:

C-G(/B)-A7-D7(sus)-G-

G Am7 G(/B)
Blackbird singin' in the dead of
G
night,

C C#dim D D#dim
Take these sunken eyes and learn
Em-Eb
to see.

D Dbdim C-Cm
All your life,
G(/B) A7
You were only waiting for this
D7(sus) G
moment to be free.

REFRAIN:

F-Em Dm-C Bb-C
Blackbird fly,
F-Em Dm-C Bb-A7
Blackbird fly

D7(sus)
Into the light of the dark black
(adlib)
night.

AD LIB 1: (Do chords of 2nd stanza)

(REPEAT REFRAIN EXCEPT LAST WORD)

(Interlude 2)
... night.

INTERLUDE 2:

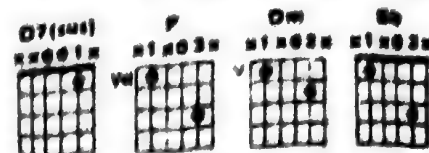
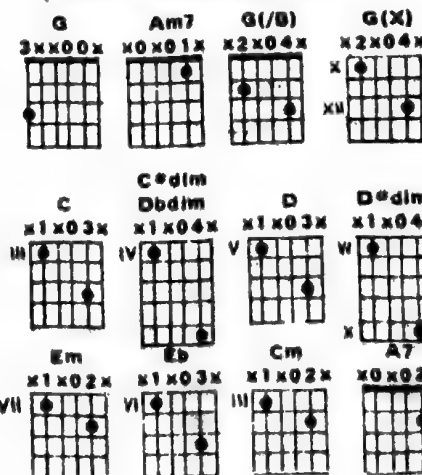
G-Am7-G(/B)-G—pause
G-Am7-G(/B)-C-G(/B)-A7-D7(sus)-

(REPEAT 1ST STANZA)

CODA:

C G(/B) A7
You were only waitin' for this
D7(sus) G
moment to arise,
C G(/B) A7
You were only waitin' for this
D7(sus) G
moment to arise.

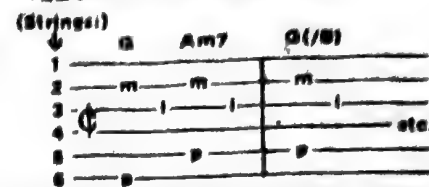
ILLUSTRATED CHORDS:



OP1: The plucking pattern:

The thumb (p) and middle (m) finger of the Right Hand pluck together on the bass (6,5,4) and 2nd strings respectively, immediately followed by the index (i) finger on the 3rd string (soft).

*ILLUSTRATED GUIDE:



PIGGIES

G. Harrison
(BEATLES-Parlophone)

NOTE: CIPO*

Original key is half tone (step) higher i.e., Ab.

INTRO: G-D-G-D-

G D
Have you seen the little piggies
G D
Crawling in the dirt?
G D
And for all the little piggies
Em A7
Life is getting worse,
Em A7 D(hold)
Always having dirt to play

around in.

INTERLUDE: (Do Intro)

G D
Have you seen the bigger piggies
G D
In their starched white shirts?
G D
You will find the bigger piggies
Em A7
Stirring up the dirt,
Em A7 D(hold)
Always have clean shirts to play
around in.

INTERLUDE: G-D-G-B7-

REFRAIN:

Am7 B7
In their styes with all their
backing
C G D
They don't care what goes on
around,
Am7 B7
In their eyes there's something
lacking.

^C What they need's a damn good
^D whacking.

AD LIB: (Do chords of 1st stanza and
1st Interlude)

^G Everywhere there's lots of piggies
^D
^G Living piggy lives,
^D
^G You can see them out for dinner
^{Em}
^{A7} With their piggy wives,
^{Em} ^{A7} ^{D (hold)}
Clutching forks and knives to eat
their bacon.

CODA:

G-D-Gm-D-
Gm-D-A7-D

ROCKY RACCOON

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIPO*

INTRO: A hold, E hold pause
Am7—

^{Am7}
Now somewhere in the black moun-
tain hills of Dakota

^{D7(sus)}
There lived a young boy named
^{D7}
Rocky Raccoon-na,

^{G7}
And one day his woman ran off
^C
with another guy,

^{C(B)} ^{Am7}
Hit young Rocky in the eye.
Rocky didn't like that

^{D7(sus)} ^{D7}
He said, "I'm gonna get that boy."

^{G7}
So one day he walked into town,
Booked room in a
^C
local saloon.

^{Am7} ^{D7(sus)}
Rocky Raccoon checked into
^{D7}
his room

^{G7} ^{C-C(B)}
Only to find Gideon's bible,

^{Am7} ^{D7(sus)}
Rocky had come equipped with
^{D7}

a gun
^{G7} ^{C C(B)}
To shoot off the legs of his rival.

^{Am7}
His rival it seems
^{D7(sus)} ^{D7}
Had broken his dreams
^{G7} ^{C C(B)}
By stealing the girl of his fancy.

^{Am7}
Her name was Magill

^{D7(sus)} ^{D7}
And she called herself Lil

^{G7} ^{C C(B)}
But everyone knew her as Nancy.

^{Am7}
Now she and her man

^{D7(sus)} ^{D7}
Who called himself Dan

^{G7}
Were in the next room at the
^{C C(B)}
hoe down.

^{Am7} ^{D7(sus)}
A-Rocky burst in and grinning
^{D7}
a grin,

^{G7}
He said, "Danny boy, this is a
^{C C(B)}
showdown."

^{Am7}
But Daniel was hot

^{D7(sus)} ^{D7}
And he drew first and shot

^{G7} ^{C C(B)}
And Rocky collapsed in the
corner. aw!

AD LIB:
(Do chords of 1st stanza)
Da- da da . . .
Doo- doo doo . . .

^{Am7}
Now the doctor came in
^{D7(sus)} ^{D7}
Stinking of gin

^{G7} ^{C C(B)}
And proceeded to lie on the table.

^{Am7}
He said, "Rocky, you met
your match"

^{D7(sus)} ^{D7}
And Rocky said, "Doc, it's only
a scratch.

^{G7}
And I'll be better
I'll be better, doc
^{C C(B)}

As soon as I'm able."

^{Am7}
Now Rocky Raccoon,

^{D7(sus)} ^{D7}
He fell back in his room

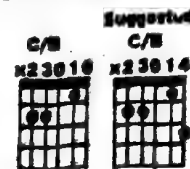
^{G7} ^{C-C(B)}
Only to find Gideon's bible.

^{Am7}
A-Gideon checked out

^{D7(sus)} ^{D7}
And he left, it no doubt
^{G7}
To help with good Rocky's
^{C C(B)}
revival. aw! (oh yeh yeh yeh)

(REPEAT AD LIB, EXCEPT LAST
CHORD) C-

ILLUSTRATED CHORDS:



DON'T PASS ME BY

Starkey
(BEATLES-Parlophone)

INTRO: C—

^C
I listen for your footsteps
Comin' up the drive,

^F
Listen for your footsteps
But they don't arrive;

^G
Waiting for your knock, dear
On my old front door,

^F
I don't hear it,

Does it mean you don't love me
^{C—}
anymore?

^C
I hear the clock a'tickin'
On the mantel shelf,

^F
See the hands a'movin'
But I'm by myself;

^G
I wonder where you are tonight
And why I'm by myself,

^F
I don't see you,
Does it mean you don't love me
^{C—}
anymore?

CHORUS:

^C
Don't pass me by, don't make
me cry, don't make me blue,
^F
'Cause you know darlin' I love
only you;

^C
You'll never know it hurt me so,
How I hate to see you go,
Don't pass me by,
Don't make me cry.

^C
I'm sorry that I doubted you
I was so unfair,
^F
You were in a car crash
And you lost your hair;
^G
You said that you would be late
About an hour or two,
^F
I said that's alright, I'm waiting here
Just waiting to hear from you.

(REPEAT CHORUS EXCEPT LAST WORD)

^F—^C—^Gbreak ^C—
... cry.

(REPEAT CHORUS) ^F—^G—^F(^C), ^C—

Why Don't We Do It In The Road

Lennon—McCartney
(BEATLES—Parlophone)

NOTE: CIPO*

^{D(7)}
Why don't we do it in the road?
^{D7}
Why don't we do it in the road?
^{G7}
Why don't we do it in the road?
^{D7}
Why don't we do it in the road?
^{A7}
No one will be watching us,
^{G7} ^{D7}—(break) ^{Bb}—^{Am}—^{Dm}—^{Dm7}—^{Gm}—^{C7}—^F
Why don't we do it in the road?

(REPEAT ALL 2X EXCEPT LAST LINE DURING LAST TIME)

^{G7}(break) ^{D7}
Why don't we do it in the road?

I WILL

Lennon—McCartney
(BEATLES—Parlophone)

NOTE: CIPO*

^F ^{Dm}
Who knows how long I've
^{Gm} ^{C7}
loved you,

^F ^{Dm} ^{Am}
You know I love you still.
^{F7} ^{Bb} ^{C7} ^{Dm} ^F
Will I wait a lonely lifetime,
^{Bb} ^{C7} ^{F-Dm-Gm7-C7}
If you want me to, I will.

^F ^{Dm} ^{Gm} ^{C7}
For if I ever saw you,
^F ^{Dm} ^{Am}
I didn't catch your name.
^{F7} ^{Bb} ^{C7} ^{Dm} ^F
But it never really mattered,
^{Bb} ^{C7} ^{F-F7}
I will always feel the same.

REFRAIN:

^{Bb} ^{Am} ^{Dm} ^{Dm7}
Love you forever and forever,
^{Gm7} ^{C7} ^{F-F7}
Love you with all my heart;
^{Bb} ^{Am} ^{Dm}
Love you whenever we're
together,
^{G7} ^{C7}
Love you when we're apart.

^F ^{Dm} ^{Gm} ^{C7}
And when at last I find you,

^F ^{Dm} ^{Am}
Your song will fill the air.
^{F7} ^{Bb} ^{C7}(^G) ^{Dm}(^A).
Sing it loud so I can hear
(^{Bbm}/^F) ^F (pause)

you,
^{Bb} ^{C7}(^G) ^{Dm}(^A)
Make it easy to be near
(^{Bbm}/^F) ^F (pause)
you,

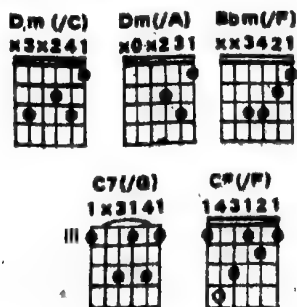
^{Bb} ^{C7}(^G)
For the things you do
^{Dm}(^A) (^{Bbm}/^F) ^F ^F(⁶)
Endear you to me.
^{Gm7} ^{C7} ^{C*}(^F)—
How you know I will—
^F—
I will—

CODA:

^{Bb}—^{Am}—^{Dm}—^{Dm7}—^{Gm}—^{C7}—^F
Hmm—... la la la ...

OP1: ^{Dm7} is actually ^{Dm}(^C).

ILLUSTRATED CHORDS:



JULIA

Lennon—McCartney
(BEATLES—Parlophone)

NOTE: CIPO*

^D ^{Bm} ^{F*m}
Half of what I say is meaningless
^D ^{Bm}
But I say it just to reach
^{F*m}—^A—^D
you, Ju—lia.

(^D) ^{Bm} ^{Am} ^{Am(9)}
Ju—lia, Ju—lia.

^{B7} ^{Dm(6)} ^{Bb}(^D)
Oceanchild, calls me,

^D ^{Bm}
So I sing a song of love,
^{F*m}—^A—^D
Ju—lia.

(^D) ^{Bm} ^{Am} ^{Am(9)}
Ju—lia, seashell

^{B7} ^{Dm(6)} ^A(^D)
Windy smile, calls me

^D ^{Bm}
So I sing a song of love,
^{F*m}—^A—^D
Ju—lia.

REFRAIN:

^{Dbm}
Her hair of floating sky
^D
is shimmering,
^{Bm} ^{Bm(6)}
glimmering,
^{F*m7} ^{F*m(6)}—^{F*m(aug)}—^{F*m}—
In the sun

^D ^{Bm} ^{Am} ^{Am(9)}
Ju—lia, Ju—lia,

^{B7} ^{Dm(6)} ^{Bb}(^D)
Morning moon, touch me,

^D ^{Bm}
So I sing a song of love,
^{F*m}—^A—^D
Ju—lia

^D ^{Bm} ^{F*m}—
When I cannot sing my heart

^D ^{Bm}
I can only speak my mind,
^{F*m}—^A—^D
Ju—lia

(^D) ^{Bm} ^{Am} ^{Am(9)}
Ju—lia, sleeping sand,

^{B7} ^{Dm(6)} ^{Bb}(^D)
Silent cloud, touch me,

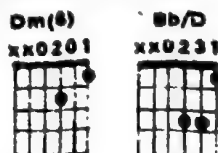
^D ^{Bm}
So I sing a song of love,
^{F*m}—^A—^D—^{Bm}—
Ju—lia

^{Am} ^{Am(9)}—^{B7}—
Hum hum ...

^{Dm(6)} ^{Bb}(^D)
Calls me

So I sing a song of love
for Ju-lia
Ju-lia,
Ju-lia.

ILLUSTRATED CHORDS:



BIRTHDAY

Lennon-McCartney
(BEATLES-Parlophone)

Ngm-D: CIPO*

D-A7-D

A-break (2x)

A-break, A-break,
E-break, A-break

A (break)
You say it's your birthday,
A (break)
It's my birthday too, yeah;
D (break)
They say it's your birthday,
A (break)
We're gonna have a good time.
E (break)
I'm glad it's your birthday
A (break) (break)
Happy birthday to you.

AD LIB: (Drums) (8 measures)
E—

E
Yes, we're going to a party, party,
Yes, we're going to a party, party,
Yes, we're going to a party, party.

REFRAIN:

C G7
I would like you to dance
C
(Birthday)
G7
Take a cha-cha-cha-chance
C
(Birthday)
G7
I would like you to dance
C
(Birthday)
G-E(1/8)-E-
Dance- (oh, dance!)

AD LIB: (Do intro)
A break, G pause
(A break) G pause

(REPEAT REFRAIN & 1ST STANZA)



YER BLUES

Lennon-McCartney
(BEATLES-Parlophone)

E7
Yes, I'm lonely, wanna die,
A7 E7
Yes, I'm lonely, wanna die,
G B7 (pause)
If I ain't dead already, ooh!
E7-A7-E7-B7-
Girl, you know the reason why.

E7
In the mornin' wanna die,
A7 E7
In the evenin' wanna die,
G B7 (pause)
If I ain't dead already, ooh!
E7-A7-E7-B7-
Girl you know the reason why.

E7 (break)
My mother was of the sky,
E7 (break)
My father was of the earth,
E7 (break)
But I am of the universe,
And you know what it's worth.
A7 E7
I'm lonely, wanna die,
G B7 (pause)
If I ain't dead already, ooh!

E7-A7-E7-B7.
Girl, you know the reason why.

E7 (break) (1/8)
The eagle picks my eye,
E7 (break) (1/8)
The worm, he licks my bone,
E7 (break)
I feel so suicidal
Just like Dylan's Mr. Jones.
A7 E7
Lonely, wanna die,
G B7 (pause)
If I ain't dead already, ooh!
E7-A7-E7-B7.
Girl, you know the reason why.

E7 (break) (1/8)
Black cloud crossed my mind,
E7 (break) (1/8)
Blue mist round my soul,
E7 (break)
Feel so suicidal,
E7
Even hate my rock and roll.
A7 E7
Wanna die, yeh! wanna die,
G B7
If I ain't dead already, ooh!
E7-A7-B7.
Girl, you know the reason why.

AD LIB: E7—A7—E7—
G-B7-E7-B7—
(REPEAT EXCEPT LAST
TWO CHORDS)
... E7 (break)

CODA: (Fade)
(Do chords of 1st stanza)
(REPEAT)

MOTHER NATURE'S SON

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIPO*

INTRO: Bm, Bm7, Bm(6), E7
D—

D D(sus)— D
Born a poor young country boy,
Bm Bm7 Bm(6)—E7
Mother Nature's son;

A A(sus) A A(sus) A A(sus)
All day long I'm sitting singing
A D-Dm7-G(1/8)-D—
songs for everyone.

D-Dm7-G(1/8)-D—

D D(sus) D
Sit beside a mountain stream,
Bm Bm7 Bm(6)—E7
See her waters rise;
A A(sus) A A(sus) A(sus) A
Listen to the pretty sound of music

As she flies. D-Dm7-G(I/D)-D-

AD LIB:

Too too too

DM7-D7-G(I/D)-Gm(I/D)-

D D(sus)
Find me in my field of grass,
Bm Bm7 Bm(G)-E7
Mother Nature's son;
A A(sus) A A(sus) A A(sus) A(7)
Swaying daisies sing a lazy song
D-Dm7-G(I/D)-D-
Beneath the sun.

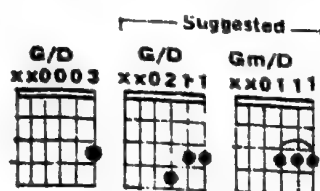
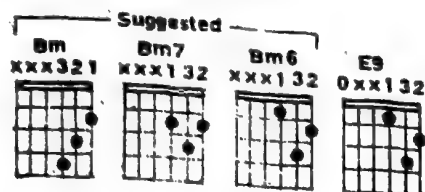
AD LIB 2:

(Do chords of last stanza)

D-Dm7 G(I/D) D7
Yeah, Mother Nature's son.

OPI: • E7 is actually E9.

ILLUSTRATED CHORDS:



Everybody's Got Something To Hide Except Me And My Monkey

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIPO*

INTRO:

(CPI:) E, A(I/E), A(I/E) pause; (3x)

E(or CPI)
Come on, come on!

Come on, come on!

E(or CPI)
Come on is such a joy,
Come on is such a joy;
Come on and take it easy,
Come on and take it easy.

CHORUS:

A D
Take it easy, take it easy

B7
Everybody's got somethin' to
hide

E, D, G(pause), E, G, D(pause)
Except for me and my monkey.

E A(I/E) E
The deeper you go, the higher
you fly, A(I/E)

E A(I/E) E
The higher you fly, the deeper
you go, A(I/E)

E(or CPI)
So come on! Come on!

(REPEAT 1ST STANZA)

E A(I/E)
Your inside is out

E A(I/E)
And your outside is in

E A(I/E)
Your outside is in

E A(I/E)
And your inside is out,

E(or CPI)
So come on, come on!

(REPEAT 1ST STANZA)

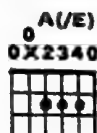
(REPEAT CHORUS)

AD LIB: (Fade)

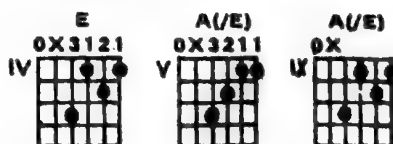
Come on, come on...

D—
E(or CPI)—

ILLUSTRATED CHORDS:



OPI: Chord pattern E, A(I/E), A(I/E)
could be played:



SEXY SADIE

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIPO*

INTRO: C-D-G-Gb-F-

G Gb Bm
Sexy Sadie, what have you done?
C D G-Gb
You made a fool of everyone,
C D G-Gb
You made a fool of everyone.

F D
Sexy Sadie, oh—
What have you done?

Gb Bm
Sexy Sadie, you broke the rules,
C D G-Gb
You layed it down for all to see,
C D G-Gb
You layed it down for all to see.

F D
Sexy Sadie, oh—

G
You broke the rules.

REFRAIN:

Am7
One sunny day the world was
Bm7-C(7)
waiting for a lover,

G Am7
She came along to turn on
Bm7-G(7)
everyone.

A7
Sexy Sadie,

Ab7 G
The greatest of them all.

Gb Bm
Sexy Sadie, how did you know?

C D G-Gb
The world was waitin' just for you,

C D G-Gb
The world was waitin' just for you.

F D
Sexy Sadie, oh—

G
How did you know?

Gb Bm
Sexy Sadie, you'll get yours yet.

C D G Gb
However big you think you are,

C D G Gb
However big you think you are.

F D
Sexy Sadie, oh—

G
You'll get yours yet.

REFRAIN:

Am7
We gave her everything we owned
Bm7 C(7)
just to sit at her table,

G Am7
Just a smile would lighten
Bm7-C(7)
everythin'.

A7
Sexy Sadie, she's the latest
Ab7 G(adlib)
And the greatest of them all.

CODA:

G-Gb7-Bm—C-D-G-Gb—
(Ooh—)

C ^D ^{G-Gb-}
She made a fool of everyone—
F-D-G-Gb-Bm—C-D-G-Gb-
G ^D ^{G-Gb-F-D-}
However big you think you are.—
(REPEAT CODA CHORDS WHILE
FADING)

HELTER SKELTER

Lennon—McCartney
(BEATLES—Parlophone)

NOTE: CIPO*

INTRO:

(E7) —
When I get to the bottom, I go
to the top of the slide, (A/E)
Where I stop and I turn and I go
for a ride, (C/E)
Till I get to the bottom and
I see you again. ^G
Yeh yeh yeh heh ^E
(E7)
Do you, don't you want me to
love you? (ah—)
I'm comin' down fast but I'm
miles above you; (ah—)
Tell me, tell me, tell me,
Come to tell me the answer, ^G
You may be a lover but you ain't
no dancer. (E7)

CHORUS:

^{A7} ^{E(7)}
Helter skelter, helter skelter
^{A7} ^{E(7) break E(7) —}
Helter skelter. (yeh!)
(E7)
[Will you, won't] you want me
[Well do you, don't]
to make you? (ah—)
I'm comin' down fast but don't let
me break you; (ah—)
^G
Tell me, tell me, tell me the answer,
^{A(7) break}
You may be a lover but you ain't
no dancer, ^{E7} look out!

(REPEAT CHORUS)
Look out! 'Cause here she comes.
AD LIB: (Do chords of Chorus)
(REPEAT INTRO, 2ND STANZAS)
(REPEAT CHORUS)
CODA: (Fade)
^{E(7)}
Look out, helter skelter
She's comin' down fast
Yes she is, yes she is . . .

Long, Long, Long

Lennon—McCartney
(BEATLES—Parlophone)

NOTE: CIPO*

INTRO: ^{Gm7}—^{C7}—^{Gm7}—^F—^C—

^C ^{Bb} ^{Am7} ^{Gm7}—^C— ^F—^{Bb}—^F—
It's been a long, long, long time;
^C ^{Gm7} ^F—^C—
How could I ever have lost you
^{Gm7} ^F ^C—
When I loved you.
^C ^{Bb} ^{Am7} ^{Gm7}—^C— ^F—^{Bb}—^F—
It took a long, long, long time;
^C ^{Gm7} ^F—^C—
Now I'm so happy I found you,
^{Gm7} ^F ^C—
How I love you.

REFRAIN:

^{Bb} ^F ^C ^{Gm7}—
So many tears I was searching,
^{Bb} ^F ^C ^{Gm7} ^{Bb}—
So many tears I was wasting, oh,
^C—pause
Oh— ^{Bb} ^{Am7} ^{Gm7}—^C— ^F—^{Bb}—^F—
Now I can see you, be you;
^C ^{Gm7} ^F—^C—
How can I ever misplace you?
^{Gm7} ^F ^C—
How I want you.

CODA:

^{Gm7} ^F ^C—
Oh, I love you
^{Gm7} ^F ^C—
You know that I need you.
^{Gm7} ^F ^C—
Oh— I love you.

AD LIB: C hold

HONEY PIE

Lennon—McCartney
(BEATLES—Parlophone)

NOTE: CIPO*

INTRO:

^{Em} ^{A7} ^{D7(sus)}
She was a working girl,

^{Cm} ^G
North of England way.
^{Em} ^{A7} ^{D7(sus)}
Now she's hit the big time
^{Cm} ^G
In the U.S.A.
^{A7}
And if she could only hear me,
^{D7} (pause)
This is what I'd say:

^G
Honey Pie,
^{Eb}
You are making me crazy,
^E ^{A7}
I'm in love but I'm lazy
^{D7} ^{G-Eb7-D-}
So won't you please come home.

^G
Oh, Honey Pie,
^{Eb}
My position is tragic,
^E ^{A7}
Come and show me the magic
^{D7} ^{G-Gb-F-}
Of your Hollywood song.

REFRAIN:

^{Em} ^{F#m}
You became a legend of the
^G (G7)
silver screen,
^C
And now the thought of meeting

you
^{E7(1/B)} ^{Am7-D7-pause}
Makes me weak in the knee.

^G
Oh, Honey Pie,
^{Eb}
You are driving me frantic,
^E ^{A7}
Sail across the Atlantic
^{D7} ^G
To be where you belong.
^{Eb7} ^{D7} (adlib)
Honey Pie, come back to me.

AD LIB:

(Do chords of 1st & 2nd stanza)
Ooh— Yeah
I like that. ah, ooh!
I like this kind of,
Hot kind of music
Hot kind of music
Play a tune,
Play it to me . . .
Hollywood blues.

REFRAIN:

^{Em} ^{F#m}
Will the wind that blew her boat

G (G7)
Across the sea,
C E7(1/B)
Kindly send her sailing back
Am7-D7- pause
to me. (tee tee tee)

G
(Now) Honey Pie,
Eb
You are making me crazy,
E A7
I'm in love but I'm lazy,
D7 G
So won't you please come home.
Eb7
Come, come back to me,
D7
Honey Pie

CODA:

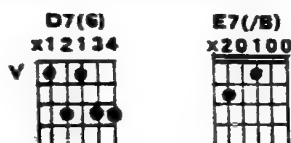
(Do chords of 1st stanza)
Too roo . . .

D7 G-Eb7, D7, G
Honey Pie, Honey Pie.

OPI: • Eb7 & D7 could be Eb9 & D9 respectively.

• In the stanzas, D7 could also be played D7(6).

ILLUSTRATED CHORDS:



REVOLUTION

J. Lennon-P. McCartney
(BEATLES-Parlophone)

INTRO: (B—)

B
You say you want a revolution,
E
Well, you know,
B
We all want to change the world.
B
You tell me that it's evolution,
E
Well, you know,
F*
We all want to change the world.

REFRAIN:

G*break
But when you talk about des-
F*break
truction,

G*7(sus) break
Don't you know that you can
A- B G*
count me out.—

F* B
Don't you know it's gonna be
E-B E-B E-F* pause
Alright, alright, alright.

B
You say you got a real solution,
E
Well, you know,
B
We'd all love to see the plan.
B
You ask me for a contribution,
E
Well, you know,
F*
We're doing what we can.

REFRAIN:

G*break
But if you want money for people
F*break
with minds that hate,
G*7(sus) break
All I can tell you is brother you
A B G*
have to wait.

F* B
Don't you know it's gonna be
E-B E-B E-F* pause
Alright, alright, alright.

AD LIB: B—C—F*—

B
You say you'll change the consti-
tution,
E
Well, you know,
B
We'd all want to change your head.
B
You tell me it's the institution,
E
Well, you know,
F*
You better free your mind instead..

REFRAIN:

G*break
But when you go carrying pic-
F*break
tures of Chairman Mao,
G*7(sus) break
You ain't gonna make it with
A- B G*
anyone anyhow.
F* B
Don't you know it's gonna be
E-B E-B E-F* pause
Alright, alright, alright.

CODA:

B E B E
Alright! Alright! Alright! Alright!
B E F* B
Alright! Alright! Alright! Alright!

OPI: In the refrain, E could be played E6.

SAVOY TRUFFLE

Harrison
(BEATLES-Parlophone)

NOTE: CIPO*

INTRO: E7—

E7 (break)
Creme tangerine and montelimat,
F*7
A ginger sling with a pineapple
A7
heart;

G7
A coffee dessert, yes, you know
B7
it's good news,

Em Em(aug)
But you'll have to have them all
Em(6)
pulled out

Em(aug) C G-break
After the Savoy truffle.

(REPEAT INTRO)

E7(break)
Cool cherry creme and nice
apple tart,

F*7
I feel your taste all the time
A7
we're apart;

G7
Coconut fudge really blows down
B7
those blues,

Em Em(aug)
But you'll have to have them all
Em(6)
pulled out

Em(aug) C G-break
After the Savoy truffle.

REFRAIN:

Em A7
You might not feel it now
A7(sus) A7
But when the pain cuts through
G B7
You're going to know and how;
Em
The sweat is going to fill your
A7
head,

A7(sus) A7
When it becomes too much
G B7
You shout aloud.

AD LIB: (Do chords of 1st stanza except last 2 full lines)

Em Em(aug)
But you'll have to have them all

Em(6)
pulled out
Em(aug) C G-break
After the Savoy truffle.

REFRAIN:

Em
You know that what you eat
A7
you are.

A7(sus)
But what is sweet now; turns
G B7
so sour;

Em A7
We all know Obla-Di-Bla-Da

A7(sus) A7
But can you show me, where
G B7
you are?

(REPEAT 1ST STANZA)

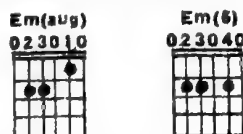
CODA:

Em
Yes, you'll have to have them

Em(aug) Em(6)
all pulled out

Em(aug) C G-break
After the Savoy truffle.

ILLUSTRATED CHORDS:



Cry Baby Cry

Lennon-McCartney
(BEATLES-Parlophone)

CIPO*

INTRO:

G Am7
Cry baby, cry,

F G
Make your mother sigh;

Em A7 F
She's old enough to know better.

Em Em(+M7)
The King of Marigold was in
Em7
the kitchen

Em(6) C7-G
Cooking breakfast for the queen;

Em Em(+M7)
The queen was in the parlour

Em7 Em(6)
Playing piano for the children
C7
of the king.

CHORUS:

G Am7
Cry baby, cry.

F G
Make your mother sigh;

Em A7
She's old enough to know better
F G
So cry baby, cry.

Em Em(+M7)
The king was in the garden
Em7 Em(6)
Picking flowers for a friend who
C7-G
came to play;

Em Em(+M7)
The queen was in the playground
Em7 Em(6)
Painting pictures for the children's
C7
holiday.

(REPEAT CHORUS)

Em Em(+M7)
The duchess of Kircaldy always
Em7
smiling

Em(6) C7-G
And arriving late for tea;

Em Em(+M7)
The duke was having problems

Em7 Em(6)
With a message at the local
C7
bird and bee.

(REPEAT REFRAIN)

Em Em(+M7)
At twelve o'clock a meeting 'round
Em7
the table

Em(6) C7-G
For a seance in the dark;

Em Em(+M7)
With voices out of nowhere

Em7 Em(6)
Put on specially by the children
C7
for a lark.

CODA:

G Am7
Cry baby, cry.

F G
Make your mother sigh;

Em A7
She's old enough to know better

F G
So cry baby, cry

Am
Cry, cry, cry, baby.

(REPEAT CODA EXCEPT FIRST LINE)

F G
Make your mother sigh;

Em A7
She's old enough to know better

F Em
So cry baby, cry.

OP: * Em(+M7), Em7 and Em(6) are
actually Em(Eb), Em(D) and Em(Db)
respectively.

GOOD NIGHT

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIPO*

INTRO: ... Bm(I/G) Am(I/G)-; (2x)
G-Bm7-Am7-D7(sus)-D7-

G Bm7 Am7 (Am7/G)
Now it's time to say goodnight,
Bm7 Am7 C(I/G) D(Gb),
Good night, sleep tight;
G Bm7 Am7
Now the sun turns out his light
Bm7 Am7 C(I/G) D(I/Gb)
Good night, sleep tight.

Bm(I/G) Am(I/G) Bm(I/G)-Am(I/G)-
Dream sweet dreams for me,
G C(I/G) G-C(I/G)-
Dream sweet dreams for you.

G Bm7 Am7
Close your eyes and I'll close mine,
Bm7 Am7 C(I/G) D(Gb)
Good night, sleep tight;

G Bm7 Am7
Now the moon begins to shine,
Bm7 Am7 C(I/G) D(I/Gb)
Good night, sleep tight.

Bm(I/G) Am(I/G) Bm(I/G)-Am(I/G)-
Dream sweet dreams for me,
G C(I/G) G-C(I/G)-
Dream sweet dreams for you.

AD LIB:

G-C(I/E)-A7-Dm(I/A)-
G-C(I/G)-D(I/Gb)-(D(I/E), D.)
(Hmm-...)

G Bm7 Am7
Close your eyes and I'll close mine,
Bm7 Am7 C(I/G) D(I/Gb)
Good night, sleep tight;

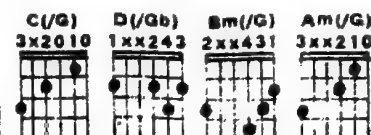
G Bm7 Am7
Now the sun turns out his light,
Bm7 Am7 C(I/G) D(I/Gb)
Good night, sleep tight.

Bm(I/G) Am(I/G) Bm(I/G)-Am(I/G)-
Dream sweet dreams for me,
G C(I/G) G-C(I/G)-
Dream sweet dreams for you.

AD LIB:

G-Bm7-Am7-D7(sus)-D7-; (2x) G
Good night.
Good night, everybody.
Everybody everywhere,
Good night.

ILLUSTRATED CHORDS:



SONGS from ABBEEY ROAD



COME TOGETHER

Lennon-McCartney
(BEATLES-Parlophone)

INTRO: Dm7—
(Sh . . . ck)

Dm7
Here come old flat top, he come
Grooving up slowly, he got
Joo Joo eye-ball, he one
Holy roller, he got

A7
Hair down to his knee.
G(7) pause
Got to be a joker he just do what
he please.

(REPEAT INTRO)

Dm7
He wear no shoe—shine, he got
Toe jam football, he got
Monkey finger, he shoot
Coca Cola, he say

A7
I know you, you know me.
G(7) pause
One thing I can tell you is you got
to be free.

Bm Bm7 G-A break
Come together, right now over me.

(REPEAT INTRO)

Dm7
He Bag Production, he got
Walrus gumboot, he got
Oh, no sideboard, he one
Spinal cracker, he got

A7
Feet down below his knee.
G(7) pause
Hold you in his armchair, you
can feel his disease.

Bm Bm7 G-A break Dm7
Come together, right now over me.
(right!)

AD LIB: Dm7—A7—
Dm7—

Dm7
He roller coaster, he got
Early warning, he got

Muddy Water, he one
Mojo filter, he say

A7
One and one and one is three.
G(7) pause
Got to be good looking cause
he's so hard to see.

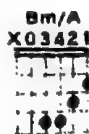
Bm Bm7 G-A break
Come together, right now over me.
(REPEAT INTRO)

CODA:

Dm7
(Aw!) Come together, (yeh)
(REPEAT CODA 10 X WHILE FADING)

OPI: • Bm7 is actually a Bm chord with
an A bass (Bm/A).

ILLUSTRATED CHORD:



SOMETHING

Harrison
(BEATLES-Parlophone)

INTRO: F—Eb,G(1/D)

C CM7(1/G)
Something in the way she moves
C7 F (F,C(1/E))
Attracts me like no other lover,
D7 G
Something in the way she woo's
Am7,G7(1/B) pause
me.
Am Am+M7(1/E)
I don't want to leave her now,
Am7 D7(or D9)
You know I believe and how.

(REPEAT INTRO)

C CM7(1/G)
Somewhere in her smile, she knows
C7 F (F,C(1/E))
That I don't need no other lover,
D7 G
Something in her style that shows
Am7, G7(1/B) pause
me
Am Am+M7(1/E)
I don't want to leave her now,
Am7 D7(or D9)
You know I believe and how.

(REPEAT INTRO) A—

REFRAIN:

A C#m(1/G#)
You're asking me 'will my
F#m-A(1/E)
love grow,
D G A, Ab-G, Gb,
I don't know, I don't know, F-E.
A C#m(1/G#)
You stick around, now it may
F#m-A(1/E)
show,
D G C,G(1/B)-Am,G,
I don't know, I don't know, C(1/E)-G(1/D)
(ad lib)

AD LIB:
(Do chords of 1st stanza, intro)

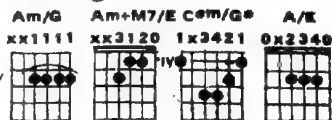
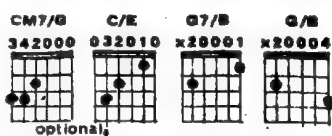
C CM7(I/G)
Something in the way she knows
C7 F (F,C/E)
And all I have to do is think of her,
D7 G
Something in the things she shows
Am7,G7(I/B) pause

me
Am Am+M7(I/E)
I don't want to leave her now
Am7 D7(orD9)
You know I believe and how.

CODA: F-Eb,G(I/D), A-
F-Eb,G(I/D),C

OPI:

- Am7 immediately after Am+M7 is actually an Am chord with a G bass (Am/G).
- Am+M7/E could also be Eaug or E(+5)



MAXWELL'S SILVER HAMMER

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIP0*

D D(I/Db)
Joan was quizzical,
B7 Em
Studied pataphysical science in
the home.

A7
Late nights all alone
With a test tube,

D A
Oh, oh, oh, oh,
D D(I/Db)
Maxwell Edison,

B7
Majoring in medicine,
Em
Calls her on the phone,

A7
"Can I take you out to the pictures,

D A
Jo-an?"
E7(pause)
But, as she's getting ready to go,
A7(pause)
A knock comes on the door.

CHORUS:

D
Bang! Bang!

Maxwell's silver hammer came

E7
down upon [her] head;

A7
Clang! Clang!

Maxwell's silver hammer made

Em (A) D-(pause)
sure that [she] was dead.

D, F#7(I/Db), Bm, D7(I/A), G-D-
D D(I/Db)

Back in school again,

B7
Maxwell plays the fool again,
Em
Teacher gets annoyed.

A7
Wishing to avoid an unpleasant
D-A-
scene,-

D D(I/Db)
She tells Max to stay

B7
When the class has gone away,
Em
So, he waits behind.

A7
Writing fifty times,

D A
"I must not be so- oh, oh, oh.-"

E7(pause)
But, when she turns her back
on the boy,

A7(pause)
He creeps up from behind.

(REPEAT CHORUS EXCEPT LAST
WORD & TRANSITION CHORDS)

A7
... dead.

AD LIB: (Do chords of chorus)

D D(I/Db) B7
P. C. 31 said,

"We've caught a dirty one,"

Em
Maxwell stands alone,

A7
Painting testimonial pictures,

D A
Oh, oh, oh, oh.

D D(I/Db)
Rose and Valerie,

B7
Screaming from the gallery,

Em
Say he must go free.
(Maxwell must go free)

A7
The judge does not agree,

D A
And he tells them so- oh, oh, oh.

E7(pause)
But, as the words are leaving
his lips,

A7(pause)
A noise comes from behind.

(REPEAT CHORUS EXCEPT LAST
WORD & TRANSITION CHORDS)

A7
... dead.

CODA:

(chorus chords)

Oh, oh, oh!

D F#7(I/Db) Bm D7(I/A), G-D-
Silver hammer.

ILLUSTRATED CHORDS:



OH! DARLING

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIP0*

INTRO: E(aug) pause

A
Oh! Darlin',

E
Please believe me,

F#m D
I'll never do you no harm.

Bm7 E7
Believe me when I tell you,
Bm7 E7 A-D-A-E break
I'll never do you no harm.

A
Oh! Darlin',

E
If you leave me,

F#m D
I'll never make it alone.

Bm7 E7
Believe me when I beg you, (huh)

Bm7 E7 A-D-A-A7
Don't ever leave me alone.

REFRAIN:

D
When you told me

F
A- You didn't need me anymore,

A
A-Well you know

I nearly broke down and cried.-

^{B7} When you told me
^E You didn't need anymore,
^F A-Well you know
^{E break E(aug)} I nearly broke down and died,— pause

^A Oh! Darlin',
^E If you leave me,
^{F#m} I'll never make it alone.
^{Bm7} Believe me when I tell you,
^{Bm7 E7} I'll never do you no harm.
 (REPEAT REFRAIN)

^A Oh! Darlin',
^E Please believe me,
^{F#m} I'll never let you down.
^{Bm7} Believe me when I tell you,
^{Bm7 E7} I'll never do you no harm. ^{A-D-A break, A*7, A7}

OCTOPUS'S GARDEN

Lennon-McCartney
 (BEATLES-Parlophone)

NOTE: CIPO*

INTRO: (/B), (E break).
 E-C#m-A-B-

^E I'd like to be ^{C#m} under the sea,
^A In an octopus's garden in the shade;
^E He'd let us in, ^{C#m} knows where
 we've been,
^A In his octopus's garden in the shade.
^{C#m pause} I'd ask my friends to come and see
^{A pause} An octopus's garden with me.
^E I'd like to be ^{C#m} under the sea,
^A In an octopus's garden in the shade.
^E We would be warm ^{C#m} below the
 storm,
^A In our little hide away beneath
^B the waves;
^E Resting our heads ^{C#m} on the seabed,

^A In an octopus's garden near a cave,
^{C#m} We would sing and dance around
^{A pause} Because we know we can't be
 found.

^E I'd like to be ^{C#m} under the sea,
^A In an octopus's garden in the shade.
 AD LIB: A-F#m-D-E-
 A-F#m-D-E-A-B-

^E We would shout ^{C#m} and swim about
^A The coral that lies beneath the
^B waves, (lies 'beneath the ocean
 waves)

^E Oh, What joy for ev'ry girl and boy,
^A Knowing they're happy and they're
^B safe; (happy and they're safe)

^{C#m pause} We would be so happy you and me,
^{A pause} No, one there to tell us what to do.

^E I'd like to be ^{C#m} under the sea,
^A In an octopus's garden with you,
^A In an octopus's garden with you
^A In an octopus's garden with you.

I WANT YOU (She's So Heavy)

Lennon-McCartney
 (BEATLES-Parlophone)

NOTE: CIPO*

INTRO: Dm—E7(9)—Bb7—A7(aug)pause

^{Am7-pause} I want you,
^{Am7-pause} I want you so bad—
^{Am7-pause} I want you—
^{Am7-C} I want you so bad—
^{Dm(7) F(6)} It's drivin' me mad,
^{G G* Am(7)-(A7-)} It's drivin' me mad.
^{Dm7} I want you, (you know)
 I want you so bad, babe
 I want you,— (you know)
^{Dm7-F} I want you so bad,—

^C It's drivin' me mad,
^{Bb} (G) (G*) (A)
 It's drivin' me
^{E7(aug)—break, E7(aug)—break,}
 mad! (yeah—!) ^{E7(aug)—break}

(REPEAT STANZA)

AD LIB:

(Do intro chord pattern 2x)

She's so . . . heavy,—

Heavy— (heavy . . .)

AD LIB: (Do chords of stanza)

(Do intro chord pattern 2x)

She's so . . . heavy— (heavy—)

She's so heavy— (heavy—)

(REPEAT 1ST STANZA)

(Code)

She's so . . .

CODA: Do intro chord pattern
 (REPEAT)

OPI:

• The intro is actually played:

Dm-Dm(/E)-Dm(/F)-Dm(/G), Dm(/A),
 E7(9)-Bb7-A7(aug) pause

• In the adlib, using chords of the stanza
 Am(7) could be played:

Am-Am(+M7)-Dm7-Dm(6)-

Suggested

E7(9)

xx2141



HERE COMES THE SUN

Harrison
 (BEATLES-Parlophone)

INTRO: A—D—E—
 A—D—E pause

CHORUS:

^A Here comes the sun, (doot'n
 do do)
^D Here comes the sun,
^A (And I say) it's
^{D-A/(C*)-Bm7-A-E}
 alright. (A-E-)(pause)
^A Little darling, it's been a long cold
^D
^E lonely winter.
^A Little darling, it feels like years
^D
^E since its been here.

(REPEAT CHORUS)

A Little darlin', the smile's returning
to their faces.

A Little darlin', it seems like years
since its been here.

(REPEAT CHORUS)

AD LIB: C-G-D(F#)-D-A-E
C-G-D(F#)D A E
Sun, sun, sun here we come (5x)
E—

A Little darlin', I feel that ice is
slowly melting.

A Little darlin', it seems like years
since it's been clear.

(REPEAT CHORUS TWICE)

A D-A((C#))-Bm7-A-E
It's alright, C-G-D((F#))-D-A

ILLUSTRATED CHORDS:



BECAUSE

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIPO*

INTRO: C#m-F#m(6)-G#7-A-
C#m-A7-A(6)-pause

D-Ddim-pause

Ah—

C#m
Because the world is round,
F#m(6)/(D#)-G#

It turns me on.

A C#m
Because the world
A7-A(6) pause
is round. —

D-Ddim-pause

Ah—

C#m
Because the wind is high,
F#m(6)-(D#)-G#

It blows my mind.

A C#m
Because the wind
A7-A(6) pause
is high. —

D-Ddim.

Ah—

REFRAIN:

F#
Love is old, love is new,
G#7-pause
Love is all, love is you.

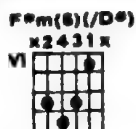
C#m
Because the sky is blue,
F#m(6)/(D#)-G#
It makes me cry.

A C#m
Because the sky
A7-A(6) pause
is blue.

AD LIB:

D-Ddim-pause C#m—
Ah—
F#m(6)/(D#)-G#-A-C#m—
(Ah—)
A7-A(6) pause
(Ah—)
D-Ddim
(Ah—)

ILLUSTRATED CHORD:



You Never Give Me Your Money

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIPO*

INTRO: Am-Dm-G7-C-FM7-Dm((B)
E7-Am—

Am Dm
You never give me your money,
G(7) C
You only give me your funny paper.
FM7 Dm((B) E7
And in the middle of nego—tia—
tions, you break down. Am (pause)

Am Dm
I never give you my number,
G(7) C
I only give you my situation.
FM7 Dm((B) E7
And in the middle of investigations,
Am (C-G-)
I break down.

C E7
Out of college, money spent,
Am C7
See no future, pay no rent,
F G
All the money's gone,
C—
Nowhere to go.

C Any jobber got the sack,
Am C7
Monday morning turning back,
F G
Yellow lorry slow,
C
Nowhere to go.

Bb F
But oh, that magic feeling,
C
Nowhere to go.
Bb F
Oh, that magic feeling,
C
Nowhere to go.

Nowhere to go!

AD LIB:
Bb-F-C—
(Ah—) (3x)
D-D#-G—
C-A7 pause, D#-C7 pause,
F#-D#7 pause, A-F#7, G, G#-A—

(A) B7
One sweet dream,
C
Pick up the bags,
E
And get in the limousine.
Dm G(D)
Soon, we'll be away from here.
Dm G(D)
Step on the gas and wipe
A
that tear away.

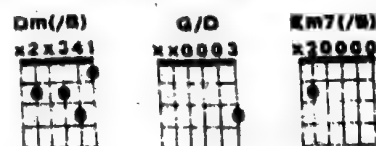
B7
One sweet dream
C-Em7((B) A
Came true today.
C-Em7((B) A
Came true today,
C-Em7((B) A
Came true today.
C-Em7((B)-A
Yes, it was—ah—...

CODA: (Fade)

C Em7((B)
1, 2, 3, 4, 5, 6, 7,
A
All the good children go to
heaven

(REPEAT 8x)

ILLUSTRATED CHORDS:



SUN KING

Lennon—McCartney
(BEATLES—Parlophone)

NOTE: CIPO*

INTRO: E—; (2x)
F^{m7}—E(6)—; (3x)
G7(sus) (pause)
Ah (hold)—

C CM7 Gm(7) A(6)
Here come the Sun King.
C CM7 Gm7 A7
Here come the Sun King.

F D(6)
Everybody's laughing;

F D(6)
Everybody's happy.

C Em7 C7 F
Here come the Sun King.

F^{m7}
Quando paramucho mi amore de
felice corazon.

F^{m7}
Mundo paparazzi mi amore chicka
ferdy parasol.

F^{m7}
Cuesto obrigado tanta mucho que
can eat it carousel.

MEAN MR. MUSTARD

Lennon—McCartney
(BEATLES—Parlophone)

NOTE: CIPO*

E(7)
Mean Mister Mustard sleeps in the
park

Shaves in the dark.

Trying to save paper.

B7
Sleeps in a hole in the
(B7-C7-C*7+)
road;

D7
Savin' up to buy some
clothes;

B7
Keeps a ten bob note on his nose.

E C-B7—
Such a mean old man.

E C-B7—
Such a mean old man.

E(7)
His sister Pam works in a shop.

She never stops,
She's a go getter.

B7
Takes him out to look at the
(B7-C7-C*7+)
Queen;

D7
Only place that he's ever
(D7-Db7-C7+)
been.

B7
Always shouts out something
obscene.

E C-B7—
Such a dirty old man.

E C-B7—
Dirty old man.

(TRANSITION TO POLYTHENE PAM)

OPI: * CM7 is actually CM9.

POLYTHENE PAM

Lennon—McCartney
(BEATLES—Parlophone)

NOTE: CIPO*

INTRO: D, A, E-pause; (2x)

D A E
Well, you should see Polythene Pam,
D A
She's so good looking but she looks
E
like a man.

G
Well, you should see her in drag,
B
Dressed in her polythene bag,

C D E
Yes, you should see Polythene Pam.
C D E-pause
Yeh, yeh, yeh.

(DO INTRO)

D A
Get a dose of her in jackboots
E
and kilt,

D A
She's killer diller when she's dressed
E
to the hilt.

G
She's the kind of a girl
B
That makes the News Of The World,

C
Yes, you could say she was
D E
attractively built.

C D E-pause
Yeh, yeh, yeh.

(DO INTRO)

AD LIB: (Do intro chord pattern 8x)

TRANSITION:

E—E(D)—E(C*)—E(B)—
Oh, look out!

She Came In Through The Bathroom Window

Lennon—McCartney
(BEATLES—Parlophone)

NOTE: CIPO*

INTRO: (Transition from Polythene Pam)

A pause
She came in through the bathroom
D
window,

A
Protected by a silver spoon.

A
But now she sucks her thumb and
D
wonders

D
By the banks of her own lagoon.

CHORUS:

A pause Dm
Didn't anybody tell her?

A Dm(D)/C, /B, /A;
Didn't anybody see?

G
Sundays on the phone to
C/C, /B, /A;
Monday;

G C-A pause
Tuesdays on the phone to me.

D
She said she'd always been a dancer,

A D
She works at fifteen clubs a day

A
And though she thought I knew
D
the answer;

D
Well, I knew what I could not say.

A pause D
And so I quit the P'lice Department,

A D
And got myself a steady job.

A
And though she tried her best to
D
help me;

D
She could steal, but she could not
rob.

(REPEAT CHORUS)

(A)
Oh, yeah.

GOLDEN SLUMBERS

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIPD*

INTRO: Am7

Am7
Once there was a way

To get back homeward,

G7
Once there was a way

To get back home.

E Am7 Dm7(or Dm9)
Sleep, pretty darling, do not cry,

G7
And I will sing a lullaby.

C F(9)
Golden slumbers fill your eyes,

C F(9)
Smiles awake you when you rise

E(1B) Am7 Dm7(or Dm9)
Sleep, pretty darling, do not cry,

G7
And I will sing a lullaby

(REPEAT 1ST STANZA)

CARRY THAT WEIGHT

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIPD*

CHORUS:

C G7
Boy, you're gonna carry
that weight,

G7 C
Carry that weight a long time.

(REPEAT)

AD LIB: Am7-Dm7-G7-C-
F(M7)-Dm7(B)-E7-Am7-

Am7 Dm7
I never give you my pillow,

G7 C
I only send you my invitations,

F(M7)
And in the middle of the

Dm7(B)E7 Am7
celebrations, I break down.

TRANS: G(or G, C/G) break, C(G)-G.)
(REPEAT CHORUS)

CODA: C Em7(B)-A -pause; (2x)

THE END

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIPD*

INTRO: A7, D, B, E.
A-B-(C*)m9 A break

A7 D B E
Oh, yeah! Alright!

A S
Are you gonna be in my dreams
(C*)m A break
tonight?

AD LIB: (Drums, 8 measures)

A7-D7-; (2x)

A7 D7
(Love you, love you) (2x)

A7-D7-; (10x) A-

A
And in the end,

G
The love you take

F Dm-G
Is equal to the love

C-D-Eb-F-C
you make (Ah-)

Her Majesty

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIPD*

INTRO: Dm9

D (B/Dm) Bm7 D(A)
Her majesty's a pretty nice girl,

E7
But she doesn't have a lot
to say.
D (A/B/C*)

D (D/Dm) Bm7 D(A)
Her majesty's a pretty nice girl,

E7
But she changes from day to day.

Bm
I wanna tell her that I love her a lot,

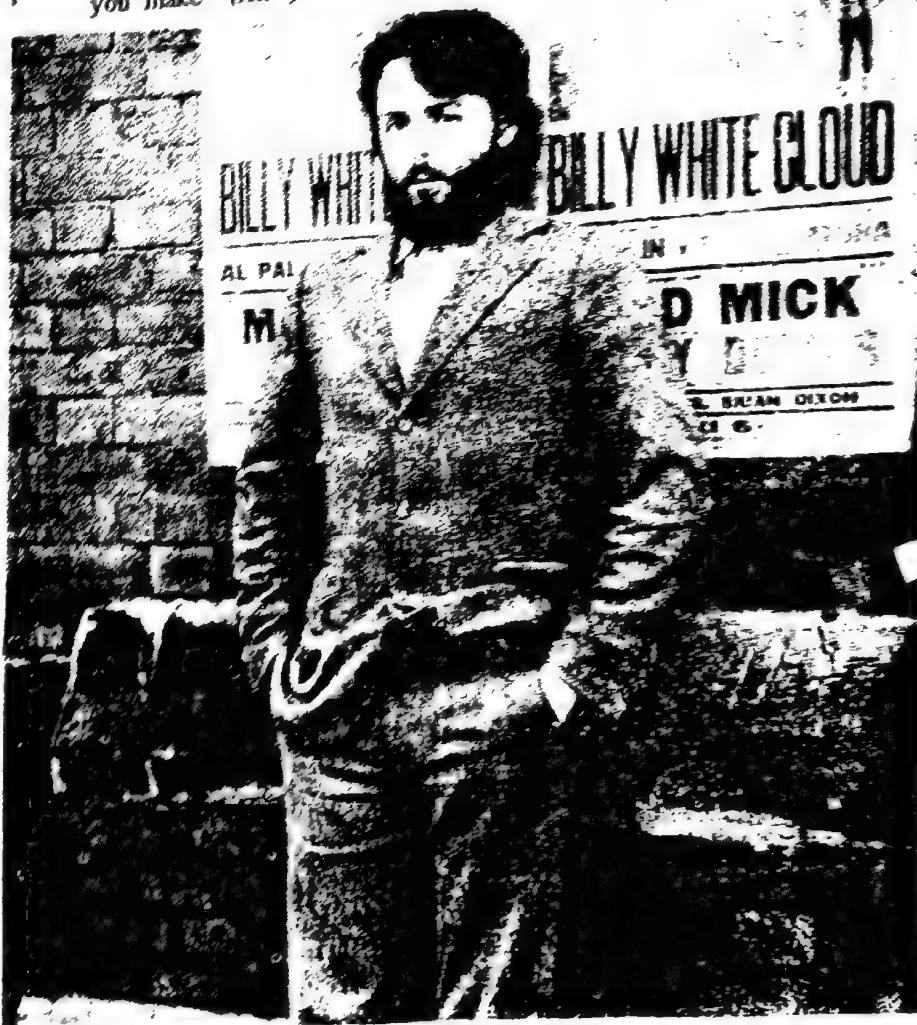
D7 G
But I gotta get a belly full of wine.

G(m) D B7
Her majesty's a pretty nice girl,

Em7 A7
Someday, I'm gonna make her

D B7
mine, oh, yeah:

Em7 A7 D
Someday, I'm gonna make her mine.



SONGS from THE BEATLES AGAIN (Hey! Jude)



HEY JUDE

Lennon - McCartney
(BEATLES-Parlophone)

NOTE: CIPO*

Hey Jude, don't make it bad,
Take a sad song and make it better;
Remember to let her into your
heart
Then you can start to make it
better.

Hey Jude, don't be afraid,
You were made to go out and
get her;
The minute you let her under
your skin
Then you begin, to make it better.

REFRAIN 1:

And anytime you feel the pain
(ahh—)
Hey Jude refrain,
Don't carry the world upon
your shoulders;

For well you know that it's

a fool (oh—)
Who plays it cool
By making his world a little
colder.

Na na na na-na na na na-na-

Hey Jude, don't let me down,
You have found her now go and
get her;
Remember to let her into your
heart,
Then you can start to make it
better.

REFRAIN 2:

So let it out and let it in
Hey Jude, begin,
You're waiting for someone to
perform with;

And don't you know that it's
just you,
Hey Jude, you'll do,
The movement you need is
on your shoulder.

Na na na na-na na na na-na-
yeh

Hey Jude, don't make it bad
Take a sad song and make it
better
Remember to let her under your
skin (oh)

Then you'll begin to make it better
Better, better, better, better, better,
(Oh—)

Yeh yeh yeh yeh yeh yeh yeh
CODA:

Na— na, na, na na na na—
Na na na na— hey Jude

(REPEAT CODA SEVERAL TIMES
WITH EFFECTS TILL FADE)

OPI: * F(1/A) could be played F(6)/A.

ILLUSTRATED CHORDS:



PAPERBACK WRITER

Lennon—McCartney
(BEATLES—Parlophone)

NOTE: CIPO*

INTRO:

Paperback writer—
(paperback writer—)

(paperback writer—)

G(7)
Dear Sir or Madam
Will you read my book?
It took me years to write,
Will you take a look?
Based on a novel by a man
named Lear
And I need a job
So I want to be a paperback
C
writer, —
G(7) (pause)
Paperback writer. —

G(7)
It's a dirty story of a dirty man,
And his clinging wife doesn't
understand;
His son is working for the
Daily Mail;
It's a steady job, but he wants to
C
be a paperback writer, —
G(7) pause
Paperback writer. —

(REPEAT INTRO)
G(7)
It's a thousand pages,
Give or take a few,

I'll be writing more
in a week or two;
I can make it longer if you
like my style,
I can change it 'round
And I want to be a paperback
C
writer, —
G(7) pause
Paperback writer. —

G(7)
If you really like it
You can have the rights,
It could make a million
For you overnight.
If you must return it
You can send it here,
But I need a break
And I want to be a paperback
C
writer, —

G(7) pause
Paperback writer. —

(REPEAT INTRO)

CODA: (Fade)

G(7)
(Paperback writer)
paperback writer

G(7)
(Paperback writer)
paperback writer
(REPEAT)

Lady Madonna

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIPO*

INTRO: A-A/(C*)-D-; (2x)
A-A/(C*)-D-D/(E)-F-G-A-

A A/(C*) D
Lady Madonna,
A A/(C*) D
Children at your feet,
A A/(C*) D D/(E)
Wonder how you manage to
F G A
make ends meet.

A A/(C*) D
Who finds the money
A A/(C*) D
When you pay the rent?
A A/(C*) D
Did you think that money
D/(E) F G A
was heaven sent?

REFRAIN:

Dm7
Friday night arrives without
G7
a suitcase,



C
Sunday morning, creeping like

Am
E min,

Dm7
Monday's child has learned to tie
G7
his bootlace.

C Bm7 E7(sus), E7,
See how they run.

A A/(C*) D
Lady Madonna,

A A/(C*) D
Baby at your breast,

A A/(C*) D D/(E)
Wonders how you manage to
F G A
feed the rest.—

AD LIB:
(Do chords of 1st stanza)
(Do chords of refrain)
(Ah ah ah—...)

C Bm7 E7(sus), E7,
See how they run.

A A/(C*) D
Lady Madonna

A A/(C*) D
Lying on the bed,

A A/(C*) D D/(E)
Listen to the music playing
F G A
in your head.

AD LIB: (Do chords of 1st stanza)

REFRAIN:

Dm7
Tuesday afternoon is never
G7
ending,

C
Wednesday morning, papers
Am
didn't come,

Dm7
Thursday night, your stockings
G7
needed mending.

C Bm7 E7(sus), E7,
See how they run.

(REPEAT 1ST STANZA EXCEPT LAST
WORD)

A—A/(C*)—A/(C)—A/(B), A pause
... meet.

CODA:

A—A/(C*)—A/(C)—A/(B), A

DON'T LET ME DOWN

Lennon—McCartney
(BEATLES—Apple)

NOTE CIPO*

INTRO: E-break

CHORUS:

Don't let me down, (hey!) F#m7

B7(sus) E
Don't let me down!

Don't let me down, F#m7
B7(sus) E—pause
Don't let me down!

Nobody ever loved me like she does F#m7

Ooh, she does, yes, she does. EM7-E pause

And if somebody loved me like F#m7
she do me

Ooh, she do me, yes, she E
does. E—Esus-E pause

(REPEAT CHORUS)

REFRAIN:

I'm in love for the first time E

Don't you know it's gonna last B7

It's a love that lasts forever B7

It's a love that has no past. E A-E pause

(REPEAT CHORUS)

And for the first time that she F#m7

really done me,

Ooh, she done me, she done me EM7-E pause
good.

I guess nobody ever really done me F#m7
Ooh, she done me, she done me

E—Esus-E pause
good.

(REPEAT CHORUS)

CODA:

F#m7—E; F#m7—E—A—E

Eeeee

The Ballad Of John And Yoko

Lennon—McCartney
(BEATLES—Parlophone)

NOTE: CIPO*

INTRO: E—

E
Standing at the dock at
Southampton,

Trying to get to Holland or France.
The man in the "mac" said,
"You've got to go back,
You know they didn't even give us
a chance."

CHORUS:

(Christ) You know it ain't easy, A

You know how hard it can be. E

The way things are goin', B7

They're gonna crucify me. E—

E
Fin'ly made the plane into Paris,
Honeymoonin' down by the Seine.

Peter Brown called to say,
"You can make it O.K.,
You can get married in Gibraltar
near Spain."

(REPEAT CHORUS)

E
So from Paris to the Amsterdam
Hilton,

Talkin' in our beds for a week;
The news people said,

"Say, what're you doin' in bed?
I said, "We're only tryin' to get
us some peace."

(REPEAT CHORUS)

REFRAIN:

A
Savin' up your money for
a rainy day,

Givin' all your clothes to charity.

Last night the wife said,
"Oh boy, when you're dead,



B7
You don't take nothing with
you but your soul. (break) (dig!)

E
Made a light trip to Vienna,
Eating choc'late cake in the back,
The newspaper said,
"She's gone to his head,
They look just like two gurus
in black."

(REPEAT CHORUS)

E
Caught the early plane back
to London,
Fifty acrons tied in a sack.
The men from the press said,
"We wish you success,
It's good to have the both of
you back."

(REPEAT CHORUS)

CODA:

The way things are B7
going

They're gonna crucify me. E—

AD LIB: B7—E—E(6)

RAIN

Lennon—McCartney
(BEATLES—Capitol)

INTRO: G—pause

G
If the rain comes
C D G
They run and hide their heads,
C D G
They might as well be dead.
C
If the rain comes,
G
If the rain comes.

G
When the sun shines
C D G
They slip into the shade
C D G
And sip their lemonade.

C
When the sun shines,
G
When the sun shines.

CHORUS:

G(5)—C—
Rain—

G
I don't mind.
G(5)—C—
Shine—

G
The weather's fine.

G
I can show you
C D G
That when it starts to rain
C D G
Everything's the same.

C
I can show you.
G(5)
I can show you.

(REPEAT CHORUS)

G
Can you hear me
C D G
That when it rains and shines?
C D G
It's just a state of mind;

C
Can you hear me?

G(5) pause
Can you hear me?

G(5) GS
Rain . . . rain . . . 2x0034

ILLUSTRATED CHORD:



OLD BROWN SHOE

G. Harrison
(BEATLES—Parlophone)

NOTE: CIPO*

INTRO: C(7)—C(7)

I want a love that's right
But right in only half of
what's wrong;

Dm7
I want a short-haired girl
Who sometimes wears it twice
as long.

F(7)
Now, I'm steppin' out of this old
brown shoe,

Ab(7)
Baby, I'm in love with you,

F
I'm so glad you came here,

E7
It won't be the same now,

Am C(7)—
I'm tellin' you.

C(7)
You know, you pick me up
From where some try to drag
me down;

Dm7
And when I see you smile,
Replacing ev'ry thoughtless frown.

F(7)
Got me escaping from this zoo,

Ab(7)
Baby, I'm in love with you,
F
I'm so glad you came here,
E7
It won't be the same now,
Am
When I'm with you.

REFRAIN:

G7
If I grow up I'll be a singer,

F
Wearing rings on ev'ry finger,

G7
Not worrying what they, or
you say,

I'll live and love and

F
maybe someday,

Fdim
Who knows baby? You may

G7—
comfort me.

AD LIB: (Do chords of 2nd stanza)

REFRAIN:

G7
I may have to be to really
love you,
F
My love is something you
can't reject;

G7
Change it faster whenever,
wherever,

F
If you wish, we can be together,

Fdim
Who knows baby, you may

G7—
comfort me.

C(7)
I want that love of yours,
To miss that love is something
I'd hate;

Dm7
I'll make an early start,
I'm making sure that I'm not late.

F(7)
For your sweet top lip, I'm in
the queue,

Ab(7)
Baby, I'm in love with you,

F
I'm so glad you came here,

E7
It won't be the same now

Am
When I'm with you.

CODA:

F
I'm so glad you came here,

E7
It won't be the same now

Am C(7)— (2x)
When I'm with you.

AD LIB: (Fade)

C7—
(REPEAT)

SONGS from LET IT BE



TWO OF US

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIPO*
INTRO: (G—) G—

G
Two of us riding nowhere,
C G(B)
Spending someone's hard-earned
Am7
pay;

G
You and me, Sunday driving
C G(B) Am7 G
Not arriving on our way back home.

CHORUS:

D7 G
We're on our way home,
D7 G
We're on our way home,
C G(break)
We're going home.

(REPEAT INTRO)

G
Two of us sending postcards,
C G(B) Am7
Writing letters on my wall;
G
You and me burning matches,
C G(B) Am7
Lifting latches on our way
G
back home.

(REPEAT CHORUS)

REFRAIN:

Bb Dm
You and I have memories
Gm Am7
Longer than the road that
D7
stretches out ahead.

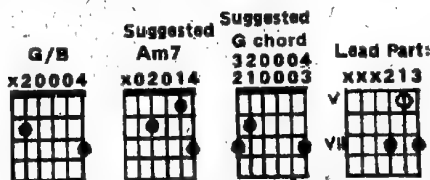
G
Two of us wearing raincoats,
C G(B) Am7
Standing so long in the sun;
G
You and me chasing paper,
C G(B) Am7
Getting nowhere on our way

G
back home.
(REPEAT CHORUS & REFRAIN)
(REPEAT LAST STANZA & CHORUS)

CODA: (Fade)

(G—)
We're goin' home
G
You'd better believe it. Goodbye.

ILLUSTRATED CHORDS:



I DIG A PONY

Lennon-McCartney
(BEATLES-Parlophone)

INTRO: G—D—A—; (2x)

A F*m
I dig a pony,
Bm
Well, you can celebrate anything
G7
you want.

Bm G7
Yes, you can celebrate anything
E7—
you want. oh!

A F*m
I do a road hog

Bm
Where you can penetrate any place
G7
you go.
Bm G7
Yes, you can penetrate any place
E7.

you go
I told you so,

REFRAIN:

G D A
All I want is you,
G D
And ev'rything has got to be
A'break
Just like you want it to,

Because . . . F*m
A
I — pick a moorndog

Bm
Well, you can radiate ev'rything
G7
you are,
Bm G7
Yes, you can radiate ev'rything
E7—
you are. oh, now!

A F*m
I — roll a stoney

Bm
Well, you can imitate ev'ryone
G7
you know,
Bm G7
Yes, you can imitate ev'ryone
E7—
you know.

(REPEAT REFRAIN)

AD LIB: (Do chords of 1st stanza)
oh, now!

A F*m
I — feel the wind blow

Bm
Well, you can indicate ev'rything

^{G7}
you see,
^{Bm}
Yes, you can indicate anything
^{G7}
^{E7}
you see, oh now!
^A ^{F#m}
I — dug a pony,
^{Bm} ^{G7}
Well, you can syndicate any boat
you row,
^{Bm} ^{G7}
Yeah, you can syndicate any
^{E7}
boat you row.

I told you so,
(REPEAT REFRAIN)

CODA:

(Do intro) A

OPT: • A chord could be played:
A-D/(A), A-D/(A), D

I —

SUGGESTED CHORD POSITION:



Here in this position, you retain the No. 1 left hand finger in its 'bar position'.

ACROSS THE UNIVERSE

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: Original key (record) is half-tone (step) higher, i.e. C*

INTRO: C-Em-G-

^C ^(Am7)
Words are flying out like endless
^{Em}
rain into a paper cup,
^{Dm7}
They slither while, they pass, they
^{G(7)}
slip away across the universe.
^C ^(Am7)
Pools of sorrow, waves of joy are
^{Em}
drifting through my open mind,
^{Dm7} ^{Fm}
Possessing and caressing me.

REFRAIN:

^C ^{G(7)}
Jai Guru Deva Om
^{G(7)}
Nothing's gonna change my
world
^F
Nothing's gonna change my

^G
world
^{G(7)}
Nothing's gonna change my
world
^F
Nothing's gonna change my
^C
world.
^C ^(Am7) ^{Em}
Images of broken light which dance
before me like a million eyes;
^{Dm7} ^{G(7)}
That call me on and on across
the universe,
^C ^(Am7)
Thoughts meander like a restless
^{Em}
wind inside a letter box,
^{Dm7}
They tumble blindly as they make

^{G(7)}
their way across the universe.
(REPEAT REFRAIN)
^C ^(Am7)
Sounds of laughter shades of earth
^{Em}
are ringing through my open
views,
^{Dm7} ^{Fm}
Inciting and inviting me.
^C ^(Am7) ^{Em}
Limitless undying love which shines
^{Dm7}
around me like a million suns,
^{G(7)}
It calls me on and on across the
universe.
(REPEAT REFRAIN)
^C
Jai Guru Deva
(REPEAT LAST LINE WHILE FADING)



I ME MINE

Harrison
(BEATLES—Parlophone)

NOTE: GIRD

INTRO: Am-C-D7-
G-E7

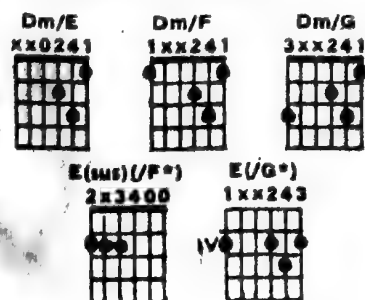
Am-C D7
All through the day
G E7 Am
I me mine, I me mine, I me mine;
Am-C D7
All through the night
G E7 Am
I me mine, I me mine, I me mine;
Dm Dm(E)
Never frightened of living it,
Dm(F)
Ev'ryone's leading it,
E E(sus)/(F*) E/(G*)-E
Coming on strong all the time;
Am-Am(+M7) Am7-Am(6)
All through the day,
FM7 hold
I me mine.

CHORUS:

A(7)
Ah-I me, me mine,
A(7)
Ah-I me, me mine;
D7
Ah-I me, me mine,
A(7) E7-
Ah-I me, I me mine.
Am-C D7
All I can hear
G E7 Am
I me mine, I me mine, I me mine;
Am-C D7
Even those tears
G E7 Am
I me mine, I me mine, I me mine.
Dm Dm(E)
No one's frightened of playing it,
Dm(F) Dm(G)
Ev'ryone's saying it,
E E(sus)/(F) E/(G*)-E-
Blowing off three little words;
Am-Am(+M7) Am7-Am(6)
All through [the day]
FM7 hold [your life]
I me mine.

(REPEAT CHORUS & LAST
STANZA) (Am)

ILLUSTRATED CHORDS:



DIG IT

Lennon—McCartney
(BEATLES—Parlophone)

Chord Pattern: F-Bb-C-Bb-
(Do chord pattern)

Like a rollin' stone,
Like a rollin' stone,
Ah, like a rollin' stone,
Like the F.B.I.,
And the C.I.A.,
And the P.B.C.,
B.B. King,
And Doris Day,
Matt Mosby,
Dig it, dig it,
Dig it, dig it, . . .

LET IT BE

Lennon—McCartney
(BEATLES—Parlophone)

INTRO:

C-G-Am-F, Dm, C-G-F, Em-Dm-C-
When I find myself in times of
trouble,
Am F Dm
Mother Mary comes to me
C G
Speaking words of wisdom,
F, Em-Dm-C
Let it be.
C G
And in my hours of darkness,
Am F Dm
She is standing right in front of me,
C G
Speaking words of wisdom,
F, Em-Dm-C
Let it be.

REFRAIN:

Am G(6)
Let it be, let it be,
F(M7) C
Let it be, let it be,
C G
[Whisper words of wisdom,
(For) There will be an answer,
F, Em-Dm-C
let it be.-]
let it be.-]
C G
And when the broken hearted
people
Am F Dm
Living in the world agree,
C G
There will be an answer,
F, Em-Dm-C
Let it be.
C G
For though they may be parted,

Am F
There is still a chance that they
Dm
will see,
C G
There will be an answer,
F, Em-Dm-C
Let it be.

(REPEAT REFRAIN 2x)

AD LIB:

F, C/(E)-Dm-C, Bb-Am-G, F, C/(E)-(2x)
(Do chords of 1st and 2nd stanza)

(REPEAT CHORUS)

C G
And when the night is cloudy
Am F
There is still a light that shines
Dm
on me,
C G
Shine until tomorrow,
F, Em-Dm-C
Let it be.

C G
I wake up to the sound of music,
Am F Dm
Mother Mary comes to me
C G
Speaking words of wisdom,
F, Em-Dm-C
Let it be.-

(REPEAT REFRAIN 2x)

F, Em-Dm-C, Bb-Am-G, F, C
OPI:

- Dm is actually F(6)
- A dot (.) in between notes means you transfer the chords faster.
- In the pattern F, Em-Dm-C Em could be C/(E).

MAGGIE MAY

Trad. arr. by Lennon—McCartney—
Harrison—Starr
(BEATLES—Parlophone)

INTRO: G pause

C
Oh, Dirty Maggie May,
G
They have taken her away,
And she'll never walk down
D
light-streets anymore;
G
Oh, The judge, he, guilty, found her,
C
Wrapped in the home, we found her,
D
That dirty no good lovin'
G-pause
Maggie May.
C
'Tis the part of Liverpool,
G
To her, returned we, too;
Two pounds in a week,
D-G
that was my pay.

I'VE GOT A FEELING

Lennon - McCartney
(BEATLES - Parlophone)

NOTE: "CIPO"

INTRO: A-D(A)-; (2x)

A D(A)
I've got a feeling
A D(A)
A feeling deep inside.
A D(A) A D(A)
Oh yeah, (oh yeah) that's right.
A D(A)
I've got a feeling.
A D(A)
A feeling I can't hide.
A D(A) A-D(A)
Oh no, no, oh no!
A7 E,G,D break
Oh no, yes, yes.
A D(A)-A-D(A)
I've got a feeling, yeah.
A D(A)
Oh, Please believe me
A D(A)
I'd hate to miss the train,
A D(A) A D(A)
oh yeah, (yeah) oh yeah!
A D(A)
And if you leave me,
A D(A)
I won't be late again,

A-D(A) A D(A)
Oh no, oh no,
A7 E,G,D break
Oh no, yeah, yeah
A D(A)
I've got a feeling, yeah,
A D(A)
I got a feeling.

REFRAIN:

E
All these years I've been
wandering around,
G
Wondering how come nobody
told me.
D
All that I was lookin' for
was somebody
A break
Who looked like you.
A D(A)
I've got a feeling
A D(A)
That keeps me on my toe,
A D(A)
Oh yeah, (oh yeah) oh yeah!
A D(A)
I've got a feeling
A D(A)
I think that ev'rybody knows,
A D(A) A D(A)
Oh yeah, oh yeah,
A7 E,G,D break
Oh yeah, yeah! yeah!
A D(A)-A-D(A)-
I've got a feeling, yeah!

A D(A)
Ev'rybody had a hard year,
D(A)
Ev'rybody had a good time,
D(A)
Ev'rybody had a wet dream,
D(A)
Ev'rybody saw the sunshine.
D(A)
Oh yeah! (oh yeah), oh yeah,
A D(A)
oh yeah
D(A)
Ev'rybody had a good year,
D(A)
Ev'rybody let their hair down,
D(A)
Ev'rybody pulled their socks
up, (yeah)
D(A)
Ev'rybody put their foot down,
A7-A-A7 pause (intro)
oh yeah.

(REPEAT 1ST STANZA WITH LAST
STANZA AS COUNTERPOINT)

CODA:
A(7)-A7-A(7)-A7-
A-A7-A(7)

ILLUSTRATED CHORDS:



ONE AFTER 909

Lennon-McCartney
(BEATLES-Parlophone)

NOTE: CIPO*
Original key is whole tone
(2 steps) higher, i.e., B.

INTRO: A—

A
[My baby] says she's trav'ling on
[Well, you] the one after 909,

(I said) a-move over honey, I'm
travellin' on that line;

A break A break
I said, move over once, move
over twice,

D(7)
Come on, baby, don't be cold
as ice,

A
I said, I'm trav'ling on the one
after 909.

A
I begged her not to go and I begged
her on my bended knees
You only fool around, only fool
around with me;

A break
I said, a-move over once, move
over twice,

D(7)
Come on, baby, don't be cold
as ice,

A
I said, I'm trav'ling on the one
after 909.

REFRAIN:

D(7)
I've got my bags,

A
Run to the station,

B(7)
Railman says,

E(7)
"You've got the wrong loca-
tion." (yeah)

D(7)
I've got my bags,

A
Run right home,

B(7)
Then I find

E(7)
I've got the number wrong.

(REPEAT 1ST STANZA)

AD LIB: (Do chords of 1st stanza)

(REPEAT REFRAIN & 1ST STANZA
EXCEPT LAST LINE)

A E
I said, I'm trav'lin on the one
after 9-0,

A E
I said, I'm trav'lin on the one
after 9-0,

A E
I said, I'm 'trav'lin on the one
after 909. A-break A7

For You Blue

Harrison
(BEATLES-Parlophone)

NOTE: CIPO*

INTRO: D(7)-G7-E7-A7—

D(7) G7
Because you're sweet and lovely,
girl

D(7)
I love you;
G7
Because you're sweet and lovely,
girl

D(7)
It's true.
A7 G7
I love you more than ever,
D(7)-A7—
girl, I do.

D(7) G7
I want you in the morning, girl
D(7)
I love you;

G7
I want you at the moment I
D(7)
feel blue.

A7 G7
I'm living ev'ry moment, girl,
D(7)-A7—
for you.

AD LIB: (Do chords of 1st stanza
and 2nd stanza)

D(7) G7
I love you from the moment
D(7)

I saw you,
G7
You looked at me, that's all you
D(7)
had to do;

A7
I feel it now D(7)-A7—
G(7)
I hope you feel it, too.

(REPEAT 1ST STANZA EXCEPT LAST
CHORD)

GET BACK

Lennon-McCartney
(BEATLES-Parlophone)

INTRO: A7—, G(7/A), D(7/A),

A(7)
Jo jo was a man who thought he
was a loner,
D(7) A(7)
But he knew it couldn't last.
A(7)
Jo jo left his home in Tucson,
Arizona,
D(7) A(7)
For some California grass.

CHORUS:

A(7(+9)) A(7(+9))
Get back! Get back!
D(7/A)
Get back to where you once
A(7) G(7/A), D(7/A),
belonged.
A(7) A(7(+9)) A(7) A(7(+9))
Get back! Get back!
D7
Get back to where you once
A(7)
belonged.

Get back, Jo Jo
Loretta

AD LIB: A—D—A—, G, D,
A—D—A—G(7/A), D(7/A),

(REPEAT CHORUS EXCEPT LAST
LINE)

Get back to where you once
D pause
belonged.

(REPEAT AD LIB)

A(7)
Sweet Loretta Martin thought she
was a woman,
D(7) A(7)
But she was another man.
A(7)
All the girls around her said she's
got it comin',

D(7)
But she gets it while she ca

(REPEAT CHORUS)
(REPEAT AD LIB)
(REPEAT CHORUS EXCEPT LAST WORD)

D(7) pause
... belonged. (ooh)

(SPOKEN): (Do chords of chorus)

Your mama is waiting for you.
Wearin' her high heel shoes
And her low neck sweater,
Get back home, Loretta.

(REPEAT CHORUS WHILE FADING)

These songs appeared on the Second Album.

THANK YOU, GIRL

Lennon-McCartney
(BEATLES-Capitol)

NOTE: CIPO*

INTRO: A7-G7-A7-G7-
Oh,- oh-

D G D-G
You've been good to me;
D A7
You made me glad when I was
D-G
blue;
D-G D-G
And eternally,
D-A7 D (G)
I'll always be in love with you.

CHORUS:

G A7
And all I've gotta do
G
Is thank you girl,
A7
Thank you girl.

D-G D G
I could tell the world
D A7 D-G
A thing or two about our love;
D-G D-G
I know little girl
D A7 D
Only a fool would doubt our love.

(REPEAT CHORUS)

Bm D
Thank you, girl, for lovin' me
A7
The way that you do,
(way that you do)

E A
That's the kind of love
D
That is too good to be true.

(REPEAT CHORUS)

(REPEAT INTRO & 1ST STANZA)

(REPEAT CHORUS)

CODA:

(Do intro)
D-G-D-G-
(Oh,-)
A7-G7-D-G-D-G-
(Oh,- oh,- oh-)
A7-G7-D-
(Oh,- oh,- oh.)

I'LL GET YOU

Lennon-McCartney
(BEATLES-Capitol)

NOTE: CIPO*

INTRO:

D A
Oh, yeah, oh, yeah
D A
Oh, yeah, oh, yeah!

D
Imagine I'm in love with you;
G A
It's easy 'cause I know.

D Bm
I've imagined I'm in love with you
G A
Many, many, many times before.
D Am(7)
It's not like me to pretend,
D
But I'll get you,
Bm
I'll get you in the end;
G
Yes, I will,
A
I'll get you in the end.
D A
Oh yeah, oh yeah!

D
I think about you night and day;
G A
I need you and it's true.
D Bm
When I think about you I can say,
G A
I'm never, never, never, never blue.
D Am(7)
So I'm telling you, my friend,
D
That I'll get you,
Bm
I'll get you in the end;
G
Yes, I will,
A
I'll get you in the end.
D A
Oh yeah, oh yeah!

REFRAIN:

G
Well, there's gonna be a time
D
When I'm gonna change your
mind,
E(7)
So, you might as well
A
Resign yourself to me.
Oh yeah!



German version
"She loves you"

Sie Liebt Dich

(She Loves You)
Lennon-McCartney
(THE BEATLES-Parlophone)

Intro:
Sie liebt dich, je, je, je!
Sie liebt dich, je, je, je!
Sie liebt dich, je, je, je!
Du glaubst, sie liebt nur mich
Gestern hab' ich sie gesehen
Sie denkt ja nur an dich
Und du solltest zu ihr gehen
O ja, sie liebt dich
Schöner kann es gar nicht sein
Ja, sie liebt dich
Und da solltest du dich freuen
Du hast ihr weh getan
Sie wusste nicht warum
Du warst nicht Schuld daran
Und leg' es dich nicht um
O ja, sie liebt dich
Schöner kann es gar nicht sein
Ja, sie liebt dich
Und da solltest du dich freuen
hoo!
Chorus:
Sie liebt dich, je, je, je!
Sie liebt dich, je, je, je!
Denn mit dir allein kann sie nun
glücklich sein
Denn mit dir allein kann sie nun
glücklich sein
O ja, sie liebt dich
Schöner kann es gar nicht sein
Ja, sie liebt dich
Und da solltest du dich freuen
hoo!
Chorus:
Sie liebt dich, je, je, je!

A7 Sie liebt dich, je, je, je!
Denn mit dir allein
Kann sie nun glücklich sein
Du musst jetzt zu ihr gehen
Entschuldig' dich bei ihr
Ja, das wird sie verstehen
Und dann verzeiht sie dir
O ja, sie liebt dich
Schöner kann es gar nicht sein
Ja, sie liebt dich
Und da solltest du dich freuen...
hoo!
Chorus:
Sie liebt dich, je, je, je!
Sie liebt dich, je, je, je!
Denn mit dir allein kann sie nun
glücklich sein
Denn mit dir allein kann sie nun
glücklich sein
Coda:
Je, je, je!
Je, je, je!

BEATLES' RARE SONGS, OTHER POPULAR SONGS...

FROM ME TO YOU

Lennon-McCartney
(BEATLES-Parlophone)

INTRO:
Da ra ra ra ra dam dam da (2x)
If there's anythin' that you want,
If there's anythin' I can do,
Just call on me
And I'll send it along,
With love from me to you.
I've got ev'rythin' that you want
Like a heart that's oh so true,
Just call on me
And I'll send it along,
With love from me to you.
REFRAIN:
I got arms that long to hold you,
And keep you by my side;
I got lips that long to kiss you,
And keep you satisfied. (ooh)
(REPEAT 1ST STANZA)
AD LIB: C-Am-
from me
C-G(7)-
to you
Just call on me
And I'll send it along,
With love from me to you.
(REPEAT REFRAIN & 1ST STANZA)
To you, to you
To you.

German version "I want to hold your hand"

KOMM, GIB MIR DEINE HAND*

Lennon-McCartney-Nicolas-Hellmer
(BEATLES-Capitol)

INTRO: C-D-(13x) D7

I
O komm doch
Komm zu mir
Du nimmst mir den Verstand
O komm doch
Komm zu mir
CHORUS:
Komm gib mir deine Hand
Komm gib mir deine Hand
Komm gib mir deine Hand
II
O du bist so schön
Schön wie ein Diamant
Ich will

Mit dir gehen
(Ulitin'ng Chorus)

REFRAIN:

In deinen Armen will ich
glücklich
Und froh
Das war noch nie bei einer
andere
Einmal so
Einmal so
Einmal so

(Ulitin': I, Chorus, Refrain & II)

Komm gib mir deine Hand
Komm gib mir deine Hand
Komm gib mir deine Hand
Komm gib mir deine Hand
Komm gib mir deine Hand

*Thanks to Brian "Count Hokey" Feido for the record.

I Want To Hold Your Hand

Lennon-McCartney
(BEATLES-Capitol)

INTRO: C-D-(3x) D7

I
Oh yeh, I tell you somethin'
Yeh, You got that somethin'
I think you'll understand.
When I say that somethin'
I wanna hold your hand.
I wanna hold your hand,
I wanna hold your hand.

II
Oh, Please say to me,
And let me be your man:
And please say to me,
You let me hold your hand,
And let me hold your hand,
I wanna hold your hand.

REFRAIN:

And when I touch you
I feel happy inside.
It's such a feelin' that my love,
I can't hide, I can't hide.
I can't hide.

(REPEAT I AND CHORUS)

(REPEAT EXCEPT LAST WORD)

hand
I wanna hold your hand.

I CALL YOUR NAME

Lennon-McCartney
(BEATLES-Capitol)

NOTE: CIPO*

INTRO: F#7-B7-E7-B7-

I call your name
But you're not there.
Was I to blame
For bein' unfair?
Oh, I- can't sleep at night

Since you've been gone;

I never weep at night,
I can't go on.

REFRAIN:

(Well.) Don't you know

I can't take it?

I don't know who can;

I'm not gonna ma-ke it,
I'm not that kind of man.

Oh, I- can't sleep at night,

But just the same,

I never weep at night,

I call your name.

AD LIB: (Do chords of 3rd stanza)

(REPEAT REFRAIN & 3RD STANZA)

CODA: (Fade)

I call your name,
I call your name, woh.
(REPEAT)

THIS BOY

Lennon-McCartney
(BEATLES-Capitol)

NOTE: CIPO*

INTRO: D, D(9), D,
D-Bm-Em7-A7-

That boy
Took my love away,
Oh, he'll regret it someday,
But this boy wants you back
again.

That boy
Isn't good for you,
Though he may want you, too,
This boy wants you back
again.

REFRAIN:

Oh, And this boy

Would be happy

Just to love you,

But, oh my -

That boy won't be happy

Till he's seen you cry.

This boy

Wouldn't mind the pain,

Would always feel the same

If this boy gets you back

again.

CODA: (Fade)

This boy.

(REPEAT 2x)



SHE LOVES YOU

Lennon-McCartney
(BEATLES-Capitol)

INTRO:

Em
She loves you, yeh yeh yeh!
A7
She loves you, yeh yeh yeh!
C
She loves you, yeh yeh yeh!
G(6)---
(yeh)
G
You think you've lost your love, Em(7)
Bm D
Well, I saw her yesterday;
G Em(7)
It's you she thinkin' of
Bm D
And she told me what to say.
CHORUS:

G
She said she loves you,
Em
And you know that can't be bad;
Cm
Yes, she loves you,
D
And you know you should be
D
glad. (hoo)
G Em(7)
She said you hurt her so,
Bm D
She almost lost her mind;
G Em(7)
But now she says she knows,
Bm D
You're not the hurtin' kind.
(REPEAT CHORUS)

MAIN CHORUS:

Ein
She loves you, yeh yeh yeh
A7
She loves you, yeh yeh yeh
Cm (break)
With a love like that,
D(aug) G (Em-)
You know you should be glad.

G Em(7)
You know it's up to you,
Bm D
I think it's only fair;
G Em(7)
Pride can hurt you, too,
Bm D
Apologize to her.

CHORUS:

G
Because she loves you,
Em
And you know that can't be bad;
Cm
But she loves you,
D
And you know you should be
D
glad. (hoo-)

(REPEAT MAIN CHORUS)

Cm break
With a love like that
D(aug)
You know you should be glad. G-Em
Cm break
With a love like that
D(aug) pause G-
You know you should be glad. G(6)
Em C G(6)
Yeh yeh yeh, yeh yeh yeh, yeh-
OPI: The last Em chord could be played
Em(6) or A7(E).

ILLUSTRATED CHORD:



I FEEL FINE

Lennon-McCartney
(BEATLES-Capitol)

INTRO: D7—C7—
G(7)---

G(7)
Baby's good to me,
You know,
She's happy as can be,
You know.
D7
She said so.
C(7) G(7)
I'm in love with her and I feel fine.

II

G(7)
Baby said she's mine,
You know
She tells me all the time.
You know
D7
She said so,
C(7) G(7)
I'm in love with her and I feel fine.

CHORUS:

G Bm
I'm so glad
C
That she's my little girl,
G Bm
She's so glad
Am D
She's tellin' all the world.

III

G(7)
That her baby buys her things.
You know,
He buys her diamond rings.
You know,
D7
She said so,
C(7) G(7)
She's in love with me and I feel fine.
AD LIB: G(7)---D7---(Do intro)
(REPEAT II, CHORUS & III)
D7 C(7)
She's in love with me and I feel
G(7) pause
fine,
G(7) (FADE)
Ooh... (ooh)

Long Tall Sally

Johnson-Penniman-Blackwell
(THE BEATLES-Parlophone)

G break G break
I'm gonna tell Aunt Mary 'bout
Uncle John,
G break
He said he had the blues,
a
But he got a lot o' fun!

Chorus:

C
Oh, baby, yeah, now, baby,
D7 C
Hoo, baby, some fun tonight!
(aw!)

G break G break
I saw Uncle John with Long,
Tall Sally,
G break
He saw Aunt Mary comin',
a
And he ducked back in the alley!
(Repeat Chorus)

Ad lib:

G—C—G—
D7—C—G—D7—

Well, Long, Tall Sally,
She put her feet down,
Ev'rything that Uncle John did!

(Repeat Chorus)

Ad lib:

Coda:

Yeah! We're gonna have some fun
tonight,

Have some fun tonight,

Hoo! Ev'rythin's alright!

Have some fun tonight,

Have some fun,

Yeah, yeah, yeah! Wah!

(Repeat except last line)

Some fun tonight!

WE CAN WORK IT OUT

Lennon—McCartney
(BEATLES—UA)

NOTE: CIPO*

D Try to see it my way
D Do I have to keep on talking
C Till I can't go on?

D While you see it your way
D Run the risk of knowing
C That our love may soon be gone.

G We can work it out,
G We can work it out.

D Think of what you're saying
D You can get it wrong and still
C You think that it's alright.

D Think of what I'm saying
D We can work it out and get it
C straight or my goodnight.

G We can work it out.
G We can work it out.

REFRAIN:

Bm Life is very short
Bm7 GM7-F#7(sus)
And there's no time—
F#7 Bm
For fussing and fighting, my
Bm7-GM7-Bm(F#)
friend.

Bm I have always thought
Bm7 GM7-F#7(sus)
That it's a crime—
F#7 Bm Bm7 GM7-Bm(F#)
So I will ask you once again.

D Try to see it my way
D Only time will tell if I am right
D or I am wrong.

D While you see it your way
D There's a chance that we might
C fall apart before too long.

G We can work it out,
G We can work it out.

(REPEAT CHORUS, AND LAST STANZA)

CODA:

D-Dsus-D

OP1:

- C(G) could be used in place of C chords.
- Bm/A could be substituted for Bm7 chords.
- Bm/G could be substituted for GM7 chords.

MATCHBOX

C. Perkins
(BEATLES—Capitol)

NOTE: CIPO*

INTRO: (A(7)—) A(7)—

I said I'm sittin' here watchin

Matchbox hole in my clothes,
I said I'm sittin' here wond'rin

I said I'm sittin' here wond'rin
Matchbox hole in my clothes:

I ain't got no matches
But I sure got a long way to go.

I'm an old poor boy

And I'm a long way from home.

I'm an old poor boy

And I'm a long way from home:

I've never been happy

'Cause everything I ever did was
wrong.

Well, if you don't want my peaches,
honey

Please, don't shake my tree.

If you don't want pickles, peaches,
honey.

Please, don't mess around my tree:

I got news for you, baby.

Leave me here in misery.

Alright!

AD LIB: A(7)—D7—A—
E7—D7—A(7)—E7—

Well, let me be your little dog

'Til your big dog comes,

Let me be your little dog

'Til your big dog comes;

Oh, when your big dog gets here,

Watch how your puppy dog run.

(REPEAT 1ST STANZA EXCEPT LAST
WORD)

A—A(7)(6)
... go.

ILLUSTRATED CHORD:



DAY TRIPPER

Lennon-McCartney
(BEATLES-LUA)

NOTE: CPO*
INTRO: (E—)

E(7)
Got a good reason

For taking the easy way out:

A7
Got a good reason

E(7)
For taking the easy way out, now.

CHORUS:

F#7
She was a day tripper,

[One way ticket,
Sunday driver,] Yeh!

A A57
It took me so long
C#
to find out

B—
And I found out.

(REPEAT INTRO)



E(7)
She's a big teaser.

She took me half the way there

A7
She's a big teaser.

E(7)
She took me half the way
there, now

(REPEAT CHORUS)

(AD LIB B—
(Ahh—...))

(REPEAT INTRO)

E(7)
Tried to please her.

She only played one night stands.

A7
Tried to please her.

E(7)
She only played one night
stands, now.

(REPEAT CHORUS & INTRO)

CODA: (Fade)

E(7)
Day tripper, (yeh!)

E(7)
Day tripper,

(REPEAT)

NOTE: The first three (3) songs in this section appeared originally as singles only. The other songs appear in RARITIES album. I WANT TO HOLD YOUR HAND is in the MEET THE BEATLES album. SHE LOVES YOU in BEATLES '66 album. WE CAN WORK IT OUT and DAY TRIPPER in YESTERDAY AND TODAY album.

The Long and Winding Road

Lennon-McCartney
BEATLES-Apple)

Cm pause Gm pause (Ab) Bb7(sus)—
The long and winding road

Eb Eb7 Ab
That leads to your door
Ab Eb(G) Cm
Will never disappear,

Fm7 Bb7 Eb7(sus)
I've seen that road before,
Ab Eb(G) Cm Cm7
It always leads me here,

Fm7 Bb7 Eb
Lead me to your door.

Cm pause Gm pause (Ab) Bb7(sus)
The wild and windy night

Eb Eb7 Ab
That the rain washed away
Ab Eb(G) Cm
Has left a pool of tears

Fm7 Bb7 Eb7(sus)
Crying for the day,
Ab Eb(G) Cm
Why leave me standing here,

Fm7 Bb7 Eb
Let me know the way.

REFRAIN:

Eb(Bb) Ab
Many times I've been alone
Eb(G) Fm7, Bb7
And many times I've cried,

Eb(Bb) Ab
Anyway you'll never know
Eb(G) Fm7
The many ways I've tried.

Cm pause Gm pause (Ab) Bb7(sus)
But still may lead me back

Eb Eb7 Ab
To the long winding road.
Ab Eb(G) Cm
You left me standing here

Fm7 Bb7 Eb7(sus)-Eb7
A long, long time ago.
Ab Eb(G) Cm
Don't [leave] me waiting here
[keep]

Fm7 Bb7 Eb
Lead me to your door—

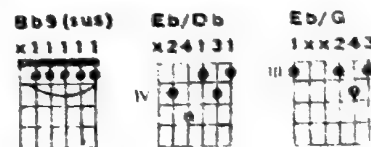
AD LIB (Do chords of refrain)
(REPEAT LAST CHORD)

Bb7(sus) Eb—
Yeh yeh yeh yeh.

OPI:

- Bb7(sus) is actually a Bb9sus chord.
- Eb7 is actually Eb chord with a Db bass. (Eb/Db)

ILLUSTRATED CHORDS:



WE GREW UP WITH THE BEATLES BEATLE NOSTALGIA

February 21, 1977
Sun in Pisces

Dear Gilbert,

Finally, I'm getting this thing underway. I'm typing this straight without benefit of rough draft, mainly because I want it to be as spontaneous as possible. A little spontaneity can't hurt once in a while, can it? No it can't, so what's that you want me to write about again—the Beatles? Somehow, I feel like I'm being drawn into another whirlpool of sentimentality, just like that other piece on rock, 'di ba? Anyway, as long as it earns, that's alright with me. Pare, see how committed I am? But I guess that's the name of the game in this altogether material world. I know JINGLE's in the same position and I know you're trying to hit as many strings as possible in one torturingly augmented chord that is publishing a magazine as youth-oriented as JINGLE. No matter how hard you try, you just can't be all that committed.

As for that thing you wanted me to write about the Beatles, again I'll type it straight into this wretched piece of paper. No hitches, right? What I'll do is try to remember as many things as possible from that short span in the '60s. O, hello na, Gilbert, the usual shooting of the nostalgic crap. Are you ready to draw? Okay. One. Two Three. Four....

Only the other day, I listened again to all the old Beatle records I could get hold of. My older sister was a bit shocked upon seeing me take out all the old stock, but a bit later said she was glad that I had "rediscovered" them. As I went on listening, that word "rediscovered" stuck to my brain. It was not until I had spun the Sergeant Pepper's album that I was convinced that it had been there all the while, and had never left; so there really was no need to "rediscover", but just to listen closer.

Funny things happen when you listen to old records; it's just the same as meeting old friends and the first thing you do is recount all the past times that you went through together. A nostalgic trip, really. And as I sat in my sun-infested chair, all those memories escaped from time's clutches, and it wasn't 'til then that I realized that time was immobile in a phonograph record with all the memories eternally young in a special kind of suspended animation. Just like a photograph. Suddenly there's Frankie coming home from his Manila dorm but what's that package under his arm and we tell him to open it. What is it for and he goes straight to our humble phonograph player and he sets the needle down and we

are astounded to hear such a strange voice singing a sad sad song and we all ask excitedly who it is and he says in dull snobbish monotone that it's the Beatles and we ask again although we already heard and again he says it's the Beatles and we all render a slow nod like we still couldn't quite understand and the phonograph continues to blurt on and on and on... "Yesterday..."

Yesterday, yesterday; we all got hooked yesterday. From the time Frankie brought home that first Beatle record, there was already a foreboding cloud of oncoming mania. On TV, dance shows were getting popular. "Shindig" plus our very own "Dancetime with Chito". But when "Hard Day's Night" was finally shown here, those winds of change were beginning to swell into a typhoon. Suddenly, all of us felt like fools with our WW Two crewcuts. The sale of guitars was also starting to pick up, and our family wouldn't be left behind in the cultural revolution so Beth bought one too. And since my fingers were too small to fret a guitar, I gamely settled for a walis-tambo. You should have seen us then; all of us were lined up in our second floor hallway just like the Beatles were strewn in the inside jacket photograph of Beatles For Sale album, and making like we were playing to a jam-packed Shea stadium.

And when "Help" finally came around, our heads were already touching the clouds. I even saw that movie twice. And May gave that album to Joey for his birthday. Everybody was high I guess because everybody wanted to grow long hair. In parties, "Here, There, and Everywhere" was the most popular sweet song, you always reserved it for the one you wanted especially to dance with. The boys got around to sound like a wise-cracking John, or others decided to be a cute Paul. My brother Joey, with his cowlick and all, settled to be consistently invisible George. The Beatles seemed to be the archetypes for the Pinoy male youth.

1969 and Sergeant Pepper's arrived without anyone forewarning us about the drastic change of image of our idols. All of them had grown beards and I simply just couldn't take it; my boyhood heroes becoming hippies. But the message rang clear; it was another period of change. The days of all the screaming boppers were over and the Beatle followers started becoming more subdued, however forced, just to keep on the same track as their heroes.

It was indeed a period of seriousness; the Beatles were into drugs and Frankie was married and in the States. Beth was also planning to get married and Joey was finally graduating from college. Everyone suddenly



became thinking men. Lyrics of the songs were no longer taken for granted and were treated as it rightfully should have been, as poetry. Everybody was serious; it was the age of hippies and drugs and freedom from the status quo, or, in other words, a genuine era of idealism. School started to be a drag and demonstrations became rampant, and Mendiola rendered a clean-cut friend of ours a bitter, hippie activist. George was wailing about people's selfishness in "I, Me, Mine", Paul was scolding our general attitude of apathy in "Fool on the Hill", and the lyrics "let it in and let it out" from "Hey, Jude" ushered in the sexual revolution while student activists were living behind barricades at the U.P. concocting a Molotov cocktail in their shabby dormitories-turned-communes. It was the age of non-conformity.

Then suddenly the Beatles broke up and the troopers with its tons of tear gas, relegated the communes into a forgotten figment of yesterday's idealistic consciousness. And you, still nursing the wound of change, ventured into high school in desperate search of new heroes. Since then, you looked into the mirror only once more, afraid that your vanity might betray all the lines that the years have etched on your face. And now, eighteen years in this world where sun and shadow never meet, you still do not know what to do with your life; except maybe get on a boat to Dumaguete and stab the sea of your being 'til you have exorcised all that needs to be but still can't find it because, my dear brother, when you face that wide expanse of water and realize that our horizons do not clash; you will come to find that you never ever lost it and never will because the beat still rings as clear as the hissing of the waves when they skim the shore, and as sure as the moon on a clear night when you lay yourself to rest, and your soul hums a tune that is familiar—The Beatles, The Beatles, The Beatles.

Love,

JUANIYO ARCELLANA

P.S. — That's it, Gilbert. Pasensiya ka na kung medyo corny, but I tried to be as un-corny as I could. And also I am already late for my father's lecture today at the F.C., so I just hope that this essay comes out worth all the "sacrifices", *ika nga*. It's more autobiographical than anything else, *'di ba?* But like Benjie said, we can't imagine growing up without the Beatles. Which is true no matter how mushy it sounds. *Talagang tumatanda na tayo pare*, we can't help but get mushy. O sige, ikaw na ang bahala ryan. Just take care of the over-dubs and "added instrumentations" if necessary, ikaw naman ang editor.

Same

(Juaniyo: Wala naman akong in-edit, except yung mga a, e, i, o, u—at y & w, ang kasunod noon eh r as in "... bahala ryan", not diyan. Yes, like Benjie U. said, we all grew up with the Beatles. Those guys gave an entire generation a sense of warm belonging, a new kind of awareness. I was part of that generation. We've never been the same, after the BEATLES. I dug and still dig the Beatles. The influences they've made meant more than what most politicians did in a century. They changed us.

What makes the BEATLES even more unique is the fact that they did it largely in stride, in fun. No messiah



complexities. Only at the peak of their career did they realize they have created a new lifestyle. When they became truly serious, they parted ways. My friend Dinky likes the Rolling Stones better, but I'm sure he agrees the Beatles meant more. They were more universal. Thanks, Juaniyo. —GILBERT.)

At home
February 21, 1977

Dear GILBERT,

I was finishing my fourth grade in this all-girl school that filled me with wacky memories when I first heard a sound that was similar to a group of overgrown little boys singing their heads off for fun. FUN. It kinda hovered through summer vacation and followed into fifth grade until it grew into an all-pervading passion. It started with "Ah one, two, three, fah..." and "Love Me Do" and "Please, Please Me." Wow! I remember one afternoon when the whole house was taking a nice quiet siesta and I was lying under a pillow with my ear stuck to the transistor waiting for THE sound, and then "Ah one, two..." came and I let out a big scream and jumped up and down the bed. Of course, my sisters and cousins came running to the room dazed from their sleep trying to find out what the hell was going on when they saw me absolutely ecstatic with crazed energy shouting louder than the now full blast radio booming with "And my heart went boom when ah crossed that room and ah



held her hands in a mah-in . . ." A true-blooded Beatle-maniac. I used to look for hours and hours into the pictures of Paul and George (they were my favorites) on all my book and notebook covers and idolize the huge poster of the foursome on the wall grinning out of greyish collarless jackets from under long and shiny hairdos. When my parents opened a photostat and xeroxing shop, I made some business out of this hysteria by selling plastic laminated Beatle bookmarkers of all sizes, reproductions of pictures with signatures. Once I was so engrossed in selling my wares in the classroom that I hardly noticed the arithmetic teacher peering over my shoulder until I smell a quaint mixture of rubbing alcohol and Camay soap. She wanted to know what I was doing and it would be better to do it outside the classroom. She also wanted to know if I could hand over to her everything before she reported me to the principal (shades of legal bribery). I really don't know what she did with 1½ dozen Beatle bookmarkers and a pack of album pictures, but I never saw them after that.

Anyway, I didn't insist anymore. I could earn extra money elsewhere. I was a happy kid trying to grow up with the "In Crowd" (that was one hit tune, too). I concentrated then on making my slum book: a notebook covered with cutouts from Tiger Beat and Teen Magazine with John, Paul, George and Ringo smiling their angel smiles out of the technicolored gift wrapper. And inside, the most vital information was asked (at this age, I never was confronted by data sheets which had to be filled up and I thought that it would be cute to have people answer the questions I would find myself detesting after graduating from high school): your name, your address, your birthday, your pet peeve, your favorite food, your crush, your favorite combo, your favorite singer, your favorite country (as if there was a choice), your favorite movie (I think it was the "Sound of Music" days and everyone had seen it at least twice) . . . etc.

After school, I went home and listened to my favorite deejay: Bingo Larson. She played a certain Beatles song everyday at the same time and sprinkled her show with songs by Freddie and the Dreamers, Gerry and the Pacemakers, Gary Lewis and the Playboys, then there was Herman's Hermits. They went to Bacolod for a two day engagement where I was spending summer vacation. I saw them off at the airport with a couple of my Visayan cousins . . . the only teeny boppers around, except that

we still weren't called teeny boppers. Just plain fans. I was able to let all of them sign on my leather bag, complete with a doodle of a Hermit by Herman himself. I still have it somewhere in the closet. Of course, I didn't miss the Dave Clark Five (the organist was fabulous playing the keys and dancing at the same time) at the Araneta Coliseum. After that, my classmates and I would have endless discussions on who was the better group: the Beatles or the Dave Clark Five. The Rolling Stones were not that popular. From what I remember, they were not such a pleasant group to listen to. They didn't try at all to be nice and cute. When the Beatles came to Manila, I was sick or something and I missed their jam-packed concert. I also missed the first run of A Hard Day's Night. If there was time at night, I would tune in to the Nite Owl Dance Party on TV. Lito Gorospe was a very cool emcee compared to the nervous and giggly dancers that tried to gain fame by winning the Nite Owl Dance (the blues, the frug, the jerk . . .). This is where I first heard the Sotelo brothers, called the Tilt Down Men before. They were supposed to be the local version of the Dave Clark Five. Eddie mesa and the Hi-Jacks were the local Beatles, or so we were supposed to believe. A lot of local groups came up at different times: the Robins, Orly Ilacad and the Ramrods, Rony Villar and the (I forgot), Joey Smith and the Downbeat . . . One of the more classy groups around was Ramon Jacinto (RJ) and the Riots. Their "Take a Trip to Manila" was the first pro-Filipino rock&roll I heard. Other groups came much later: The End and the Chosen Few were among the most expensive combos. They charged a scandalous P500.00 per night.

Going back to the Beatles. I was so proud when my heroes were featured on the full-color cover of the Life International magazine. Then I could tell other people that I was right all along and wasn't as crazy as they thought I was. Then Queen Elizabeth gave them medals, which infuriated the older knights, but made people more and more aware that the Beatles were here to stay. At least much longer than the three-year deadline some scholars had given them to vanish.

During my junior and senior high school days, I started becoming attracted to semi-classical and classical music. It was because of this, and my search for a "cause", that I was slowly drawn away from the American Pop Music scene. Of course, I still heard of new developments: about this Beatle getting married, and that Beatle going into Indian music. I was crazy about their fantastic special "Magical Mystery Tour," and I still liked to listen to their old hits (Till There Was You, Things We Said Today, Do You Want To Know A Secret, Norwegian Wood, so many others) and kept up with their more outstanding new works. "Abbey Road" and "Sgt. Pepper's Lonely Hearts Club Band" remain on top of my list of great pop albums. I didn't appreciate the white double album; the music seemed to me getting weirder and weirder. I was aware, too, of the squabbles the group was having. But I didn't expect a break up. When it came, I saw the end of an era. A lot of groups were able to stick around, but the rest had to find other sources of inspiration, or to develop existing ones. The vanguards were gone as a group and started to search for their own scene. In a way, it was good that the superstars split up since other people could earn their places in pop music and mythology without having to be compared. But there has never since been a group that could so influence the trends of global pop music. With the break up of the Beatles, the 20th century youth bade farewell to an age of innocence.

ANNA LEAH SARABIA DE LEON

LOVE ME DO	6
LOVE YOU TO	42
LUCY IN THE SKY WITH DIAMONDS	48
MAGGIE MAY	87
MAGICAL MYSTERY TOUR	57
MARTHA MY DEAR	66
MATCHBOX	94
MAXWELL'S SILVER HAMMER	76
MEAN MR. MUSTARD	79
MICHELLE	37
MISERY	10
MONEY (That's What I Want)	16
MOTHER NATURE'S SON	70
MR. MOONLIGHT	21
NO REPLY	22
NOT A SECOND TIME	15
NORWEGIAN WOOD (This Bird Has Flown)	35
NOWHERE MAN	39
OB-LA-DI, OB-LA-DA	64
OCTOPUS'S GARDEN	77
OH! DARLING	76
OLD BROWN SHOE	84
ONE AFTER 909	90
ONLY A NORTHERN SONG	55
PAPERBACK WRITER	81
PENNY LANE	60
PIGGIES	67
PLEASE, PLEASE ME	8
PLEASE, MISTER POSTMAN	12
POLYTHENE PAM	79
P.S. I LOVE YOU	8
RAIN	84
REVOLUTION	73
ROCK 'N' ROLL MUSIC	20

ROCKY RACCOON	68
ROLL OVER BEETHOVEN	12
RUN FOR YOUR LIFE	35
SAVOY TRUFFLE	73
SEXY SADIE	71
SGT. PEPPER'S LONELY HEARTS CLUB BAND	47
SGT. PEPPER'S LONELY HEARTS CLUB BAND (Reprise)	52
SHE CAME IN THROUGH THE BATHROOM WINDOW	79
SHE LOVES YOU	93
SHE SAID, SHE SAID	43
SHE'S A WOMAN	92
SHE'S LEAVING HOME	49
SIE LIEBT DICH (She Loves You)	91
SLOW DOWN	93
SOMETHING	75
STRAWBERRY FIELDS FOREVER	60
SUN KING	79
TAXMAN	41
TELL ME WHAT YOU SEE	33
TELL ME WHY	25
THANK YOU, GIRL	90
THE BALLAD OF JOHN AND YOKO	83
THE CONTINUING STORY OF BUNGALOW BILL	65
THE END	80
THE FOOL ON THE HILL	57
THE INNER LIGHT	54
THE LONG AND WINDING ROAD	95
THE NIGHT BEFORE	29
(There's A) DEVIL IN HER HEART	17
THERE'S A PLACE	10

TH
THIS
TICKET
TILL THERE
TOMORROW N
TWIST AND SHO
TWO OF US

WAIT
WE CAN WORK IT O
WHAT GOES ON
WHAT YOU'RE DOING
WHEN I GET HOME
WHEN I'M SIXTY-FOUR
WHILE MY GUITAR GENTL
WEEPS

WHY DON'T WE DO IT
IN THE ROAD
WITHIN YOU, WITHOUT YOU
WORDS OF LOVE

YELLOW SUBMARINE	42
YER BLUES	70
YES, IT IS	54
YESTERDAY	33
YOU CAN'T DO THAT	28
YOU NEVER GIVE ME YOUR MONEY	78
YOU REALLY GOT A HOLD ON ME	16
YOU'RE GOING TO LOSE THAT GIRL	30
YOUR MOTHER SHOULD KNOW	59
YOU'VE GOT TO HIDE YOUR LOVE AWAY	30
YOU WON'T SEE ME	35

JINGLE



THE BEATLES' SONGS

ACROSS THE UNIVERSE	86	DO YOU WANT TO KNOW A SECRET	9	I DON'T WANT TO SPOIL THE PARTY	22
ALL NATURALLY	32	DRIVE MY CAR	39	I FEEL FINE	93
ANY DAY IN THE LIFE	52	EIGHT DAYS A WEEK	18	IF I FELL	24
HARD DAY'S NIGHT	23	ELEANOR RIGBY	41	IF I NEEDED SOMEONE	37
A LITTLE HELP FROM MY FRIENDS	47	EVERYBODY'S GOT SOMETHING TO HIDE EXCEPT ME AND MY MONKEY	71	I'LL BE BACK	28
ALL I'VE GOT TO DO	15	EVERYBODY'S TRYING TO BE MY BABY	20	I'LL CRY INSTEAD	26
ALL MY LOVING	13	EVERY LITTLE THING	19	I'LL FOLLOW THE SUN	21
ALL YOU NEED IS LOVE	62	FIXING A HOLE	49	I'LL GET YOU	90
ALTOGETHER NOW	55	FOR NO ONE	43	I'M A LOSER	19
AND I LOVE HER	24	FOR YOU BLUE	90	I ME MINE	87
AND YOUR BIRD CAN SING	45	FROM ME TO YOU	91	I'M DOWN	62
ANNA (Go To Him)	6	GET BACK	90	I'M HAPPY JUST TO DANCE WITH YOU	24
ANOTHER GIRL	31	GETTING BETTER	48	I'M LOOKING THROUGH YOU	88
ANY TIME AT ALL	25	GIRL	37	I'M ONLY SLEEPING	45
ASK ME WHY	8	GLASS ONION	64	I'M SO TIRED	66
A TASTE OF HONEY	9	GOLDEN SLUMBERS	80	I NEED YOU	31
BABY, IT'S YOU	9	GOOD DAY SUNSHINE	43	IN MY LIFE	38
BABY'S IN BLACK	20	GOOD MORNING	51	I SAW HER STANDING THERE	10
BABY, YOU'RE A RICH MAN	61	GOOD MORNING	51	I SHOULD HAVE KNOWN BETTER	23
BACK IN THE U.S.S.R.	63	GOOD NIGHT	74	IT'S ALL TOO MUCH	56
BAD BOY	93	GOT TO GET YOU INTO MY LIFE	44	IT'S ONLY LOVE	32
BECAUSE	78	HAPPINESS IS A WARM GUN	65	IT WON'T BE LONG	15
BEING FOR THE BENEFIT OF MR. KITE	50	HELLO GOODBYE	60	I'VE GOT A FEELING	89
BIRTHDAY	70	HELP	29	I'VE JUST SEEN A FACE	34
BLACKBIRD	67	HELTER SKELTER	72	I WANNA BE YOUR MAN	14
BLUE JAY WAY	58	HERE COMES THE SUN	77	I WANT TO HOLD YOUR HAND	92
BOYS	7	HERE, THERE AND EVERYWHERE	42	I WANT TO TELL YOU	44
CAN'T BUY ME LOVE	25	HER MAJESTY	80	I WANT YOU (She's So Heavy)	77
CARRY THAT WEIGHT	80	HEY, BULLDOG	56	I WILL	69
CHAINS	7	HEY JUDE	81	JULIA	69
COME TOGETHER	75	HOLD ME TIGHT	14	KANSAS CITY	18
CRY BABY CRY	74	HONEY, DON'T	21	KOMM GIB MIR DEINE HAND (I Want To Hold Your Hand)	91
DAY TRIPPER	95	HONEY PIE	72	LADY MADONNA	82
DEAR PRUDENCE	63	I AM THE WALRUS	59	LET IT BE	87
DIG IT	87	I CALL YOUR NAME	92	LITTLE CHILD	16
DIZZY MISS LIZZIE	33	I DIG A PONY	85	LONG, LONG, LONG	72
DOCTOR ROBERT	45			LONG TALL SALLY	93
DON'T BOTHER ME	13			LOVELY RITA	51
DON'T LET ME DOWN	83				
DON'T PASS ME BY	68				

(Continued on preceeding page)

OPM 320
LOCAL SONGS
WITH CHORDS
P55.00

P150
Jingle
No. 1

MUSIC 604
OF THE 60s

NO. 72 BEST OF JINGLE MAG. 1992 P 45.00

Vol. 3 No. 8 1993 **JINGLE** P6.00
SONGHITS

JINGLE
THE PREMIER MUSIC MAGAZINE

A COLLECTOR'S ITEM!
JINGLE
Beatles
SONGBOOK P 35.00

BALLADS
YOUR ALL-TIME FAVORITE LOVE SONGS

BEST OF SEVENTIES

BEST OF
JINGLE

ROCK 'N' ROLL
THE BEST OF ROCK, FOLK
& COUNTRY MUSIC

P6.00 **JINGLE** Vol. 1 No. 9 1993
OPM
MAGAZINE

P5.00 **JINGLE**
YOUNG LOVERS

JINGLE
THE BEST OF POPS

LET'S SIT AND TALK AWHILE
IN THE ONE WORLD OF NESCAFÉ.



NESCAFÉ CLASSIC.

100% pure coffee

A classic taste
the world enjoys

